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Dragon

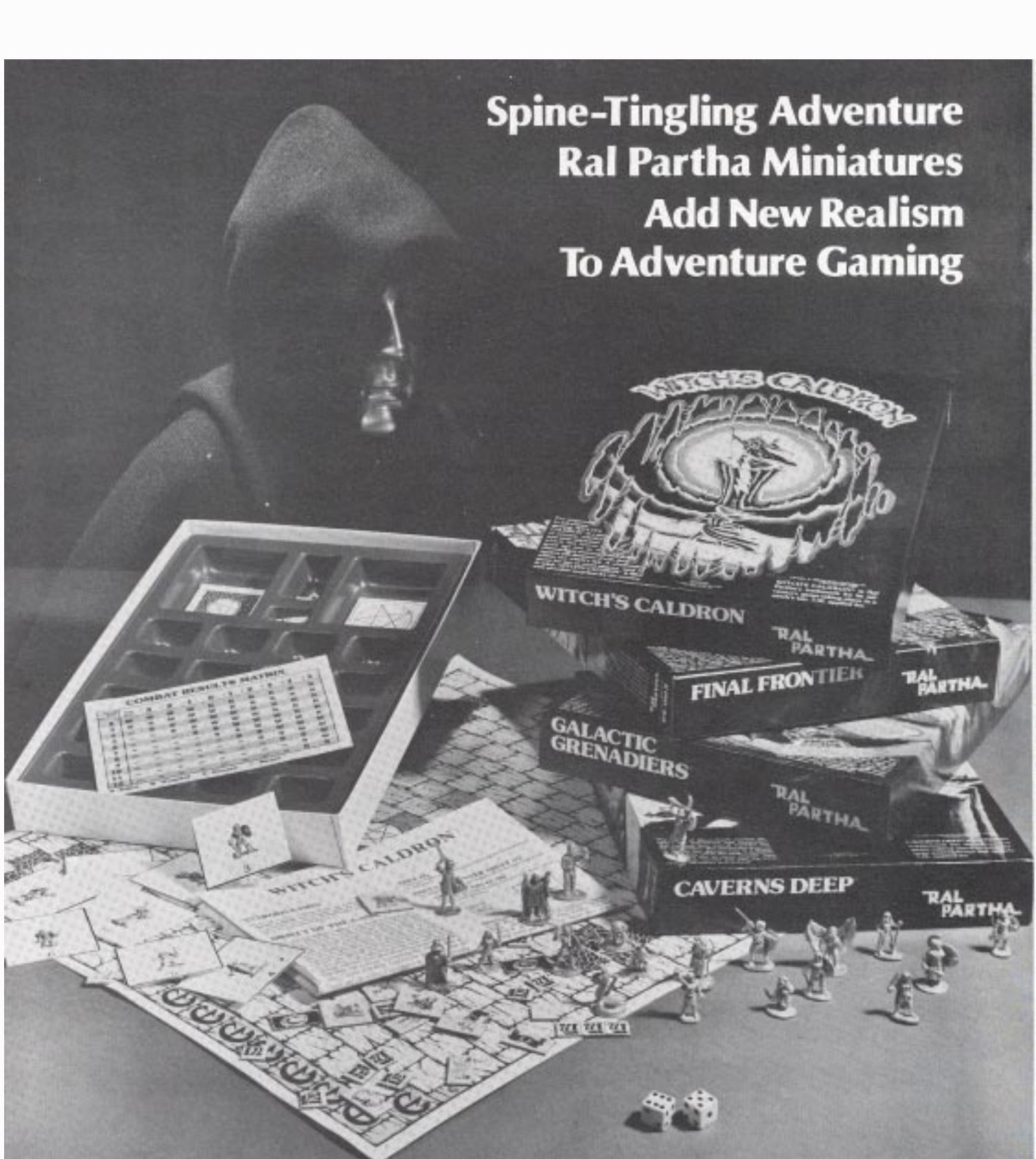
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Lennie the Loser was in big trouble. He had stayed on the perimeter of the Food Fight action, flinging an occasional apple at an occasional teacher, and scarcely a dent had been made in his appearance rating. But suddenly Mad Oscar the janitor was upon him, and he was apprehended—without a single messy morsel to use in a last-ditch escape attempt.

So, Lennie slumped to his knees, soiling his slacks on a patch of spilled spaghetti, and begged his fellow Food Fighters to come to his rescue.

Connie was no help—she was stunned. Dwayne was busy trying to outrun Coach on the other side of the cafeteria. That left only Rock, the captain of the football team, and he also had troubles of his own. After taking a dastardly dumping at the hands of Connie and her trayful of spinach, Rock was almost too gooey to continue. But he had the ultimate weapon—an empty garbage can—and enough Food Fight valor to help Lennie escape Oscar's clutches. He dashed to within throwing distance, hefted the can over his head, and saved Lennie's skin by bopping Oscar from behind.

Given new life, Lennie survived to the end of regulation play and then emerged as cafeteria champ by besting Rock and Con-

nie in a food-off (thanks to some timely tossed tea).

So it went in the gala world premiere of Food Fight, held at the Autumn Revel convention in Lake Geneva on Nov. 1. Lennie (veteran wargamer Don DiLullo) had some bargaining power to wield when trying to convince Rock (Glenda Gagnon) to come to his aid—because they came to the convention together and "Rock" needed a ride home. These two adult-sized FFers were joined in the Food Line by Jengis Alpar (Connie) and Paul Pomerleau (Dwayne), both age 13.

All four came to the convention from the Chicago area, giving the world premiere a big-city flavor. The action started rather slowly in the premiere—no food was flung until round 3. But after that (persuaded by the urgings of veteran FFers from Dragon), the players got into the spirit of the game: Dump onto others before they dump onto you. Make use of the food you're carrying—and you're sure not gonna eat that stuff, are you? . . .

Your copy of Food Fight is inside this magazine. (At least, it was when we kicked it out of the nest.) We hope the rules make sense, since we tried to make them as clear and as interesting as possible—and that wasn't easy, what with old Mr. Deadline looking over our shoulder, tapping his foot and clearing his throat. If, by some odd chance, something doesn't make sense, figure out what to do—and then let us know what the problem was.

We hope everyone who tries Food Fight will enjoy it as much as the First Four Food Fighters did. And we wish there was more time to tell you about it, but Mr. Deadline is really starting to make a nuisance of himself.

Okay, Mr. D, here it is. Take it away. But you really ought to start being more lenient with us, or else the next game we do is going to be about you.

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Cover to Cover

Don't be surprised if Santa runs a little behind schedule on his rounds this Christmas. The jolly old gent has never had to deliver a *Dragon* this big before, and our advance reports indicate he has a lot of them to hand out.

Dragon's holiday gift to you, whether or not Santa is the middle man, is this—the largest issue of the magazine ever published. Included in the 112 pages you're holding is the largest single feature ever used in the magazine—FOOD FIGHT, a complete game designed and developed by Bryce Knorr and Kim Mohan of the *Dragon* staff. The first one who can make it through the 24 pages of rules, regulations and electives can cast the first dish of Jell-O.

Garnishing the text of *Food Fight* is some mouth-watering artwork, starting with this issue's cover. Phil Foglio, one of the most popular cover artists we've ever enlisted, created a scene which captures the essence of Food Fight in more ways than one. The drawings accompanying the text are from the pen of Willie Willing-

ham, and the art for FF's primitive but crude counters was done by Jeff Dee.

Our gift doesn't stop giving there. On either side of the game you'll find another magazine's worth of pages—full of some of the best presents stored up in Dragon's lair. For starters, there's another tale by Gardner F. Fox, chronicling the exploits of Niall of the Far Travels. "The Lure of the Golden Godling" is lavishly illustrated by Jack Crane.

Top Secret players will want to come in from the cold long enough to read up on "The Super Spies," dossiers on every world-saver from James Bond to Maxwell Smart which were prepared by *TS* developer/editor Allen Hammack in conjunction with Merle Rasmussen, the author of the game.

The name may be familiar, but we're sure you've never played *King of the Mountain* the way it's described here. Mark Simmons, developer of the design for this new board game, provided us with an article which describes and illustrates how the game system works. Mark's work is accompanied by a portion of the Mike Carroll painting which was used on the game's box cover.

As part of our continuing commitment to the advancement of the fantastic arts and sciences, Dragon proudly presents a special section on Fantasy Genetics—four widely diverse and enlightening essays on the interrelationships between the races in a *D&D* or *AD&D* universe. They were all written by full-blooded humans—but the same cannot be said for one of the contributions in this month's *Out on a Limb*. To see why a dwarf would want to write a letter to *Dragon*, turn the page...

...Okay, now that you're back, we'll start opening gifts again. There are three chilly new creatures in Dragon's Bestiary this month, and for those who devour all the articles on monsters they can get, Lenard Lakofka provides some refining and redefining of dozens of *AD&D* critters in Leomund's Tiny Hut.

Judges Guild, which has been around about as long as *Dragon* but has rarely been featured on these pages before, is the subject of a special Dragon's Augury entirely composed of William Fawcett's capsule reviews of several of the Guild's latest and best releases. Glenn Rahman, designer of Divine Right, presents a biography of the Black Knight and a history of the mercenaries of the Divine Right world in the ninth installment of Minarian Legends. Eminent game designer John Prados offers some thoughts on the need for a history of gaming, and the obstacles which stand in a historian's way, in Simulation Corner.

Other specialty departments we could squeeze into this issue include Sage Advice, our prescription for rules questions, and The Electric Eye, wherein Mark Herro reviews three game programs that might end up under a computer lover's tree. And whether you're a man or a mouse, you'll enjoy our latest Giants in the Earth.

To make our present complete, have some holiday cheer by reading about the man who's on everyone's mind this time of year (Remember how this *Cover to Cover* started?). Then, with visions of ho-ho-ho in your head, enjoy two pages apiece of the continuing sagas of Wormy and Jasmine.

...And may all your passageways be bright. — Kim

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Interoffice message

Hey, Jake! You're the guy in charge around here, and I need a decision. We keep on getting these crazy letters about beards and dwarves, in spite of all we've done to cut off the pointless arguing. Because I can't help being a nice guy, I suppose we ought to publish these, but this should be absolutely the last word on bearded female dwarves. — Kim

He oughta know

To the Editors:

I would first like to establish my credentials for the purposes of this letter. I am a Dwarf in good standing of the acclaimed Beerbelly Clan. I am aging fast, being some 500 years old, but I still have my wits about me and am of sound mind, if not body.

Being Dwarves, we of the clan, which now resides in the Superstition Mountains in Arizona, are naturally into the FRP scene. We receive, through our agents, every fantasy game or publication which has any mention at all of Dwarves. Our goal is to keep everything as factual as possible, which gets tough when you consider that we Dwarves number very few these days. It was because of this, however, that the issue of our fairer sex and their facial hair came to my attention. After reading Michael Mattis's letter, Mr. Gygax's reply, and Erol Bayburt's letter, all of us clan members were a

little miffed. So it is that I take Holy Typewriter in hand and file the true facts about Dwarven women and beards.

Most Dwarven women do have beards and I must say that most look quite good in them. However, just as there are human males who have little or no facial hair, so too are there Dwarven women with little or no facial hair. This is hereditary and, in some instances, by tribe. Personally, we find nothing wrong with anybody, male or female, having a beard. We consider it strictly a matter of personal taste or lack thereof.

So there you have it, the absolute truth. If anyone is to question this opinion, I would seriously consider if he or she is qualified as a Dwarf to give any opinion on the subject. I would also question the legitimacy of any other letters from people claiming to be Dwarves. You just can't trust people these days.

Ondorf the Dwarf
Superstition Mts., Ariz

He oughta know

Dear Editor.

I would like to reply to the opinion on female dwarves and their beards — the fact is that there are no female dwarves whatsoever. Dwarves, as most people have come to feel, are the "technos" of most worlds; this means they have an advanced technology level (and) they clone themselves. This explains why you never hear of any female dwarves.

Mark Manzano
Chevy Chase, Md.

She oughta know

Dear Editors:

Will this endless quibbling never cease? Who CARES if female dwarves have beards or not? (TD#41) Why not let each DM or player or gaming group decide for themselves, for Ghu's sake??

Answer me this: Will the fact of dwarven women having or NOT having beards affect the outcome of the game in any major capacity? In my humble opinion, the answer is "no." Not, of course, unless the DM has designed a "beard catcher" as one of his nasty little traps, and a female character of the dwarven persuasion (although no one ever had to persuade me to be a Dwarf-lady!) happens to be one of the party who'd sprung the trap and . . .

OY! This is getting out of hand! Now you've got me doing it!

C'mon, EGG and the rest of you guys! Grow up! If you're going to argue, then do it about something worthwhile — like "do we go techno and nuke Iran off the face of the earth or do we send in a party of chaotic neutral fighter-mage mercs to teleport the hostages home and drop the Ayatollah with a black arrow

(Mrs.) Lori Tartaglio
Mercerville, N.J.

Hey, Kim! I agree: That's it on bearded dwarven women! See if you can find another piece on pole arms . . . ! (Boy, you try to bring a little enlightenment into a few people's lives and whadda ya get? "Grow-up" letters . . . Jeezz.) — Jake

Worth every bit

Kind Sir:

Not so long ago a gaming friend of mine asked me why in the world I buy *The Dragon* as neither he or I or any of our friends care to play *D&D*. For a moment I was left dumbfounded. A review of the facts led me to question myself.

The Dragon is known as the best *D&D* magazine around. And many of the early issues simply dripped with *D&D* charts, tables, characters, etc. In fact many of the regular columns, such as "Giants in the Earth" and "Dragon's Bestiary" are chock full of *D&D* goodies. On top of all this is one more fact: I have a VERY low opinion of *D&D*. (Stop reaching for that sword!)

The key to why I, and I believe many other readers, enjoy and buy *The Dragon* is in the subtitle: "The monthly adventure role-playing aid." While I dislike *D&D*, I thoroughly enjoy *Traveller*, *Boot Hill*, *En Garde*, and *The Fantasy Trip*. And more and more *The Dragon* is living up to its subtitle and providing valuable information on many

game systems other than *D&D*. Then there are the magazine's games. *Snit's Revenge*, *Ringside*, etc. are a bonus which has nothing to do with TSR's famous offspring.

I started out as a closet *Dragon* reader, buying an issue whenever it had a lot of information on a game system I liked, then reading it before the people I gamed with hissed at me for turning traitor to our preferred system. After a while buying only the issues I wanted for *non-D&D* articles meant buying 1 out of 3, then 1 out of 2 now I subscribe.

A question was once raised as to whether readers of *The Dragon* were getting their money's worth. Well, for a reader who doesn't read the *D&D* articles, I still feel it's worth every bit of the price. And you know those gamers I play with? Well, after one or two traps from "Dastardly Deeds . . ." and my better ideas on many aspects of FRPing (all courtesy of articles like "The Art of Good Generalship" and others) they tied me down and demanded to know where I got my information. After a period of disbelief they started

buying an issue now and then. If *The Dragon* continues to put forth the kind of material it does, and covers a growing number of *non-D&D* games and systems, its circulation can do nothing but climb . . . hopefully not Out on a Limb.

Richard A Edwards
Olympia, Wash.

*Thanks for the kind words, Richard. Here at Dragon Publishing, we do realize that not everyone plays *D&D* or *AD&D*, and we're constantly striving to produce a magazine that will have something for everyone (granted, an impossible task, but the closer we come, the better, we feel, the magazine will be). The material that goes into *Dragon* is based on what we have available to use, and our estimation on the relative appeal of that material. So long as *D&D* and *AD&D* continue to be the most popular games in the field, we will continue to devote a large percentage of space in the magazine to them. But we will never limit ourselves to coverage of only one game or line of*

(Turn to page 95)

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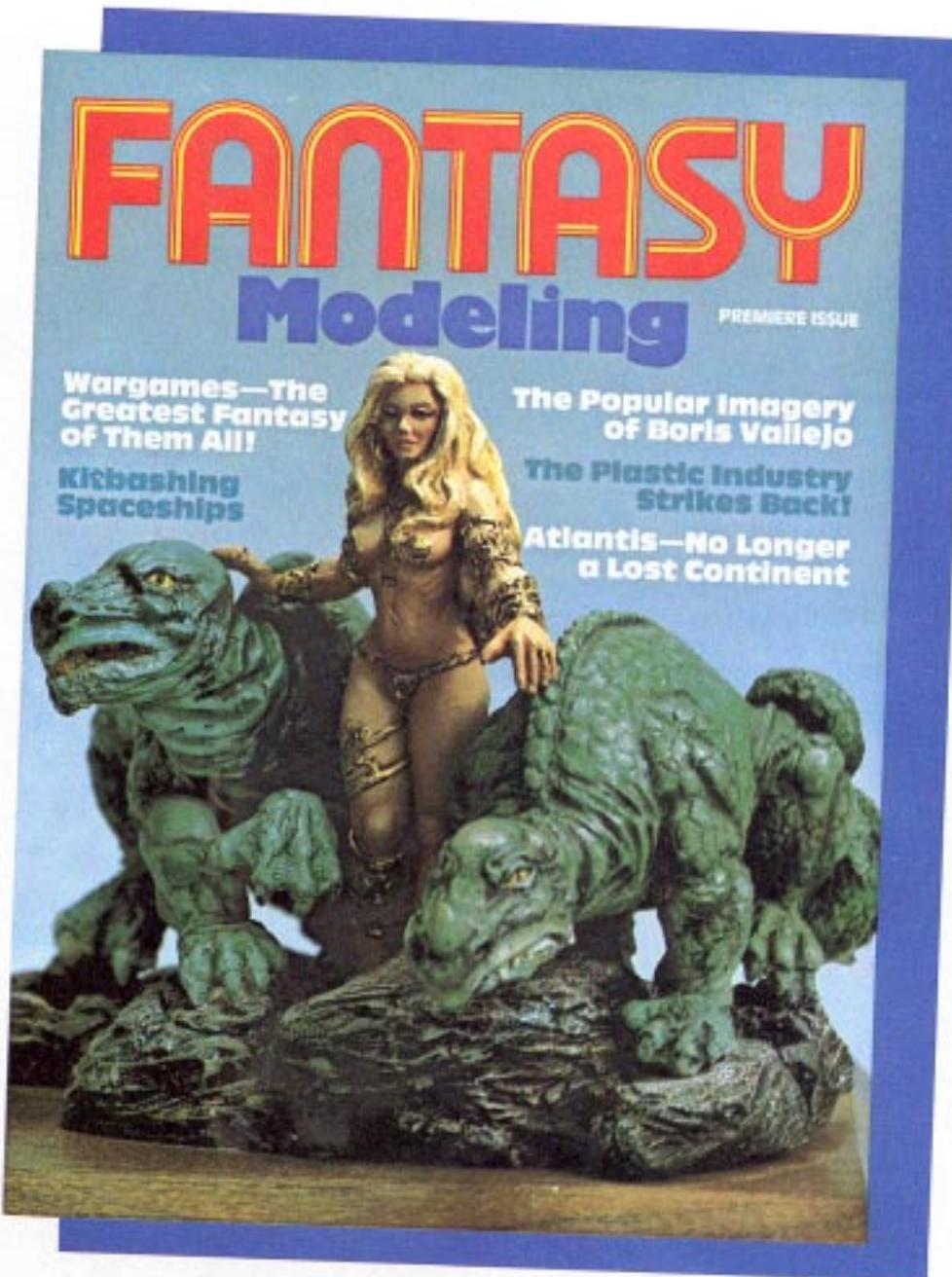
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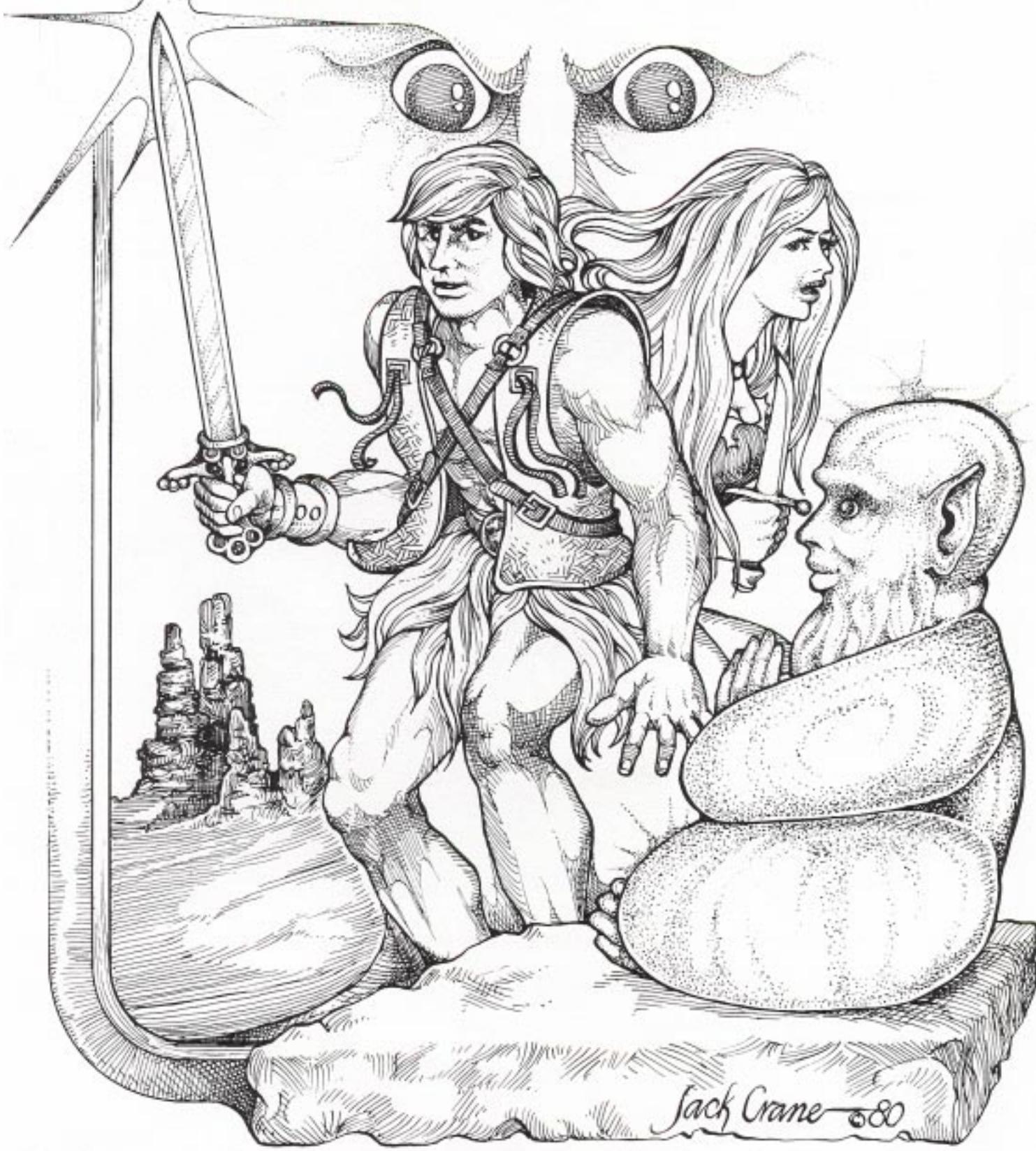
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DEPT. S41



The LURE of the GOLDEN GODLING



**A Niall of the
Far Travels story**
by
Gardner F. Fox

Niall came striding through the dark night, his head down and his great chest bowed slightly before the viciously biting wind that came sweeping in off the river and roaming the almost deserted streets of Urgrik. Ahead of him, half hidden in the black shadows, he saw what he assumed to be the shape of a man, lying motionless on the street cobbles.

A late drinker, one who had imbibed too much of the strong Kallarian wine? Or a man who carried gold in his pouch and had let it be seen by street robbers? No matter. He, Niall, would lend the man a helping hand, get him under a roof and into a room where he would be safe.

And yet—

As he neared the bundled body, it seemed to Niall that whoever lay there must be thin to the point of emaciation. For his garments flapped wildly in the breezes, and it seemed to the Far Traveler that little swirls of dust rose with each blast of wind and were blown away. Intrigued, he quickened his pace, his hand going instinctively to the hilt of his long Orravian dagger.

Then he was staring down at what lay at his booted feet, seeing richly embroidered garments and a cloak in which golden threads were thickly interwoven to form strange signs and sigils. What he had supposed to be a body was no more than clumps of those garments.

Yet a living man had worn these clothes—and recently.

With a foot he dislodged a part of the cloak and found himself staring at a bearded face, a face that was open-eyed and open-mouthed, as though death had come in such a manner as to surprise this man, whoever he might have been. As he watched, the wind toyed with that face—and blew it away as though it had been fashioned out of dust itself.

"Gods," Niall whispered, awed.

He went down on a knee and put out a hand, as if by that action he might prevent the gusts from disturbing any more of this thing that had been human. As he did so, his fingers touched something hard and unyielding beneath the cloak.

Niall drew back his hand. Scowling, muttering a prayer to Emalkartha who was his goddess and his love, he flung back a part of the flapping cloak to disclose what he had touched.

His eyes saw a golden statue.

It was no more than a foot high, and had obviously been carved by a master craftsman. It showed something amorphous, almost shapeless, yet possessed of some strange, other-worldly power. Its rounded eyes seemed to peer upwards at Niall, as though promising him untold wealth and power even as a tiny voice whispered soothingly inside his brain.

Niall growled under his breath. He did not like these mysterious manifestations of the many gods that infested his world.

"Emalkartha—aid me!" he whispered.

Almost instantly he heard faery laughter from somewhere deep within him.

La, Niall! What is *it now* that so disturbs—

That voice broke off. Niall shivered as he sensed the attention of the goddess whom he loved and who loved him.

Korython! Oh, gods of outer space!

There was a strange silence. Niall shook himself and rose to his feet, still clutching the golden statue. One quick glance he gave it, then he thrust it deep into the leather pouch that hung at his swordbelt.

He moved away from the bundle of clothes, shaking his huge shoulders as though to free himself from an intolerable weight. He cast a last glance back at the cloak and garments that lay shrunken now, stirring this way and that in the wind.

Niall breathed deeply of the cool, clear air off Thalamar River. Some of the wine he had imbibed at the palace with Lurlyr Manakor, who was king in Urgrik, and with his queen, Amyrilla, faded from his

veins. He walked more soberly, more quickly, and there was a distinct uneasiness within him.

Once he opened the pouch as though to reach into it and bring out the golden godling, but his fingers fell away, then tightened the pouch's drawstrings savagely. He wanted nothing to do with gods and goddesses—always expecting Emalkartha, of course—for he had learned that to traffic with the gods was to traffic in misery for himself.

And yet—he did not want to throw away that statue. It was of solid gold, he was positive, and extremely valuable. It belonged to someone, and Niall meant to find out to whom it belonged.

He was nearing his palace when he heard the sound of running feet behind him. Niall grinned, and his huge hand fell to his long Orravian dagger. Footpads in the early hours of the morning? Ah, this he understood and was ready to meet.

He waited, waited . . .

When those footsteps sounded from right behind him, he whirled, his steel lifting from the scabbard. A woman was before him, sliding to a halt, her eyes wide and her mouth open in sudden fright. His dagger point was just touching her belly.

"Lord," she cried. "Stab me not!"

She was beautiful, Niall saw. Dark with the loveliness of the daughters of the southern deserts, with long, black hair flowing in the wind, with large black eyes and with a mouth the color of a scarlet flower, she poised there before him, palms stretched up and outward as though to fend him off.

"What seek you?" he growled.

"The statue, lord. The golden god."

Niall grinned. That statue in his pouch was worth a fortune. It was of solid gold, and it was of such a shape as Niall had never seen before. What was it that Emalkartha had called it? Koython. Yes, that had been it.

Niall shook his head so that his golden hair swung. "Na, na. It was I who found it. I keep it."

The woman softened, moved a step closer. She was beautiful; there was a passion in her eyes and face that was reflected in the curves of her body where her clothing was pressed against it by the breeze.

"To you it means nothing, lord." Her eyes widened. "Seek you money for it? Then come. Come with me and you shall be rewarded."

There was a deviltry in Niall at the moment. Go with her? Why not? His life had been rather stale of late, with little for him to do as High Commander of the armies of Urgrik, with peace everywhere on the borders.

He slid his dagger back into its sheath, hooked an arm about the slender waist of this woman, drew her in against him. She was soft and warm, curving against him.

"Lead on, little one. Who am I to resist an appeal such as yours?"

She smiled up at him temptingly, her hand lifting to caress his face. "Come, lord. Be Thayya's companion for the evening."

Her soft hand caught his, drew him with her at a trot. They moved down the deserted avenues, past shuttered houses and locked doors, their footfalls sounding softly in the night. Once when Niall would have halted to question her, she pressed her body to his, putting her arms about him and lifting her mouth for his kiss.

Niall kissed her. He would not have been a man if he had refused that caress. But inside him something stirred with suspicion. What was so valuable about the golden god to cause this woman to offer him great wealth in exchange for it? Of course, she might be leading him into a trap. He half suspected this to be the case.

Yet there was a recklessness in Niall this night. He almost hoped that there would be a trap. His muscles needed exercise, and even the merest promise of a battle was all he wanted.

"We waste time," she murmured against his lips. "There is gold waiting. Much gold. All yours, lord—in exchange for the statue."

He turned her, hugging her softness to him as he did so, and half-carried her as they ran along the avenue. They came at last to an oaken door barred with iron, into the lock of which Thayya slid a key.

The door opened inward, into a large room lighted with a few

fitfully burning candles. There was a big table there, on which rested velvet bags bulging with their contents. Thayya slipped away from Niall and moved toward the table to undo the drawstrings of one of those bags.

As Niall watched, she tilted the bag, and golden ruplets and durakins fell out on the tabletop. Astonishment held the Far Traveler motionless. There was a fortune in that velvet sack. If the others held the same amount of golden coins, he was staring at a vast fortune.

"All yours," smiled the woman. "In exchange for the golden statue."

Niall grinned. Nothing was worth all that gold. Nothing!

Be not tempted, Niall! On your life!

Ha! That would be Emalkartha again, warning him as she had warned him so often in the past. Himself, he cared nothing for all that gold. He had more than enough riches. Yet the woman seemed so anxious, so eager . . .

Slowly, he shook his head. "I think not. I have—taken a fancy to the little godling. I mean to keep it."

Fury blazed in the black eyes of the woman. Then that fury faded before her will. She came closer to Niall, again pressed her softness against him.

"All that gold—and me," she breathed.

The goddess stirred angrily within Niall. Emalkartha was a jealous woman, goddess though she might be. Slowly, the High Commander shook his head.

"I'll keep the statue," he growled.

Thayya stepped back, her mouth opening. She screamed, and as she did, a door opened off to one side. Men with swords and daggers in their hands came pouring into the room. Thayya stepped to one side to give them room, pointing at Niall.

"Slay him!" she ordered.

Niall bellowed with delight. His great sword came up into his hand and he swung it like a scythe. A head toppled from a neck, and then Blood-drinker was burying its keen blade into a shoulder, half severing it.

The Far Traveler moved like a cat. He was half across the room even as he was freeing his blade from bleeding flesh, lifting it to swing again, and then again. At each stroke of that shining steel, blood spurted. Heads were cloven, arms were sheared. Only now and again did he use his blade as a shield to deflect the blows that were aimed at him.

Niall was in his glory, with the ring of steel in his ears and the sight of armed men coming at him. For this he had been born, to fight—and to fight even harder against such odds.

He heard Thayya urging on the men amid whispered prayers to whatever gods she worshipped. She was backing slowly toward the door, eyes big with terror, as she saw how Niall fought.

Niall wanted to reach her, to take her with him to answer questions. But the mercenaries who fought him seemed to detect what it was he wanted. They flung themselves before him; they gave up their lives to protect the woman.

Thayya moved toward the doorway and slipped through it, closing and bolting the door behind her. Niall growled low in his throat, hurled himself even more savagely at the men who still faced him.

They went down before his blade until he was the only thing standing in the room. As the last man fell, Niall shook himself and lowered his sword. He moved toward the thick door that blocked the path deeper into the building. It was barred, bolted.

Niall shrugged. The woman was long gone. He turned and eyed the velvet bags that held the golden coins. He lifted one of the bags, hefted it. It was heavy with gold. He chuckled and twisted his fingers around the drawstrings.

This sack he would take with him, as reward for having overcome the ruffians Thayya had called up against him. He whistled as he moved out of the building doorway and set off down the street. The evening had turned out to be more exciting than he had thought it to be when he had left the palace.

He wondered again where the golden statue had come from, and what it might be.

As he turned into the small palace that was his home in Urgrik, he saw the gleam of candlelight in an upstairs window. When he had left earlier this evening, he had left no tapir lit. He drew his sword and moved up the stone staircase silently.

He came into his bedroom and saw a woman stretched out lazily on his bed, clad in rags that left her long, lovely legs bare, that hugged her body tightly at hip and breast.

Niall stood grinning in the doorway. "Lylthia!" he all but yelled as he moved toward her.

She scowled at him. "You would have gone with that tart, if she had proven more friendly!"

Niall laughed, sheathing Blood-drinker and moving toward the bed. "Would I, now? You know as well as I do that she offered herself to me and I denied her."

Lylthia sneered, but there was laughter in her voice as she said, "Ha! The only reason you denied her was that you were hoping for a fight."

His big hands reached for her and she fought him, but only halfheartedly. He kissed her soft mouth, crushing her in his arms, until after a time she returned his kisses and lay against him contentedly.

"We have no time to be making love," she murmured, stroking his jaw with soft fingertips.

"All the time in the world. I have nothing else to occupy me."

She pinched him. "Do you think I came here as Lylthia only to let you caress me? Korython has spoken to the gods, asking their help. That's the only reason I'm on your bed."

"Korython can wait. I can't."

Lylthia wriggled closer, stroking him, but she muttered, "We have to be away from Urgrik at once. No, stop that! I'm serious. The gods have sent me to help you."

Niall grinned. "And I thank the gods. Now the best way you can help me is . . ."

"You're impossible," she whispered, but she did not move away.

Long afterward, as they lay side by side, with Niall holding Lylthia close to him, she murmured, "We really should be on our way. Already the darkness has lessened."

"Mmmmm. Where are we going?"

"Northward, beyond the Uryllian Mountains."

Niall blinked. "There is nothing north of those mountains—except for the Dead Lands, that is."

"We are going to the Dead Lands, Niall. Once—many ages ago—those lands were alive and flourishing. Korython was worshipped in those lands. His shrine—what's left of it, that is—is there, and it is to that shrine we must go."

Niall kissed her soft lips. "Stay here. Be my love. It's a long ride northward of the Uryllian Mountains."

"That's why we must start now, without delay." She rose up to peer down into his eyes. "Or have you forgotten Thayya?"

He shrugged. "A mere woman. What can she do?"

"She serves Xollabar."

Niall scowled. "Another god? Pah! Can't you gods settle your own affairs without dragging us into your quarrels?"

Lylthia kissed him. "What would the gods be, without worshippers? Besides, if it weren't for the quarrels between the gods, you might not see me so often."

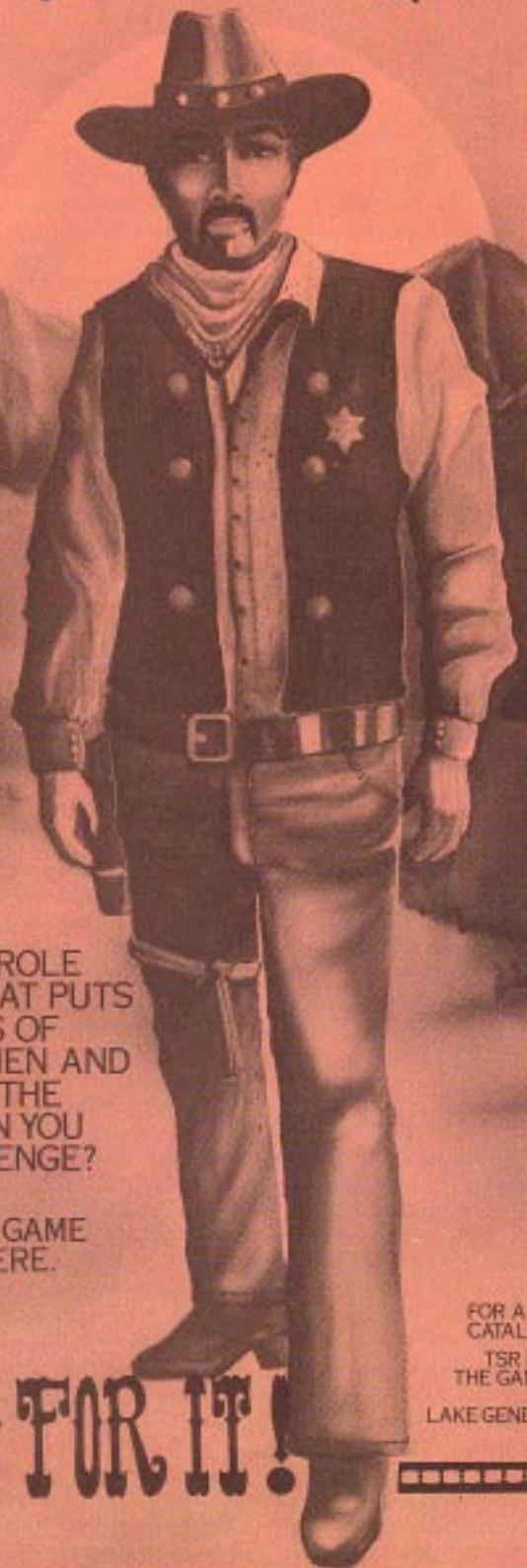
"There is that," he nodded. "But—"

Her lips silenced his. After a time, she murmured, "Are you ready to listen? I have a tale to tell you of a man named Sosalion, who lived when the Dead Lands were young, and who worshiped Korython with a great love."

"Sosalion was a poor man who made his living by making swords. He was a great swordmaker, the finest in the land. But others were not as fortunate as he. He knew many poor people, people who were in need. He begged Korython to help them—and one night as he prayed, Korython appeared to him."

"Korython would help him to aid those poor people by leaving a golden statue of himself. That statue would grant all the wishes which Sosalion would make to it." *(Turn to page 64)*

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by Allen Hammack
Developer & editor of *Top Secret*

While I was conferring with Merle Rasmussen (the author of *Top Secret*) during the game's development, he gave me a list of famous spies from television and movies with their abilities categorized into *Top Secret* ratings. I added notes here and there, and soon we had a large body of work that couldn't possibly fit into the already jam-

packed rules booklet. That being the case, we decided to ask *Dragon* to present them to the public through these pages. As a cautionary note, we must emphasize that the superagents presented here should not show up with any great frequency or regularity in a *Top Secret* campaign. This would only be highly unlikely, but would also result in a much more deadly environment for player agents! After all, these folks don't lose very often . . .

The following table lists the agents' Primary Personality Traits as estimated by our Intelligence Branch:

Name	Physical Strength	Charm	Willpower	Courage	Knowledge	Coordination
James Bond	105	156	113	157	128	158
John Steed	125	170	124	123	151	118
Emma Peel	84	142	111	111	110	130
Napoleon Solo	87	95	75	95	100	88
Illya Kuryakin	95	115	91	129	113	133
April Dancer	72	120	75	95	130	110
Matt Helm	88	129	88	123	109	105
Alexander Mundy	80	118	98	110	95	158
Derek Flint	110	153	129	145	163	161
Maxwell Smart	63	94	75	101	70	59
Agent 99	69	103	97	100	96	105
Jim Phelps	96	119	105	132	123	107
Modesty Blaise	84	140	120	108	100	137
Number 6	88	95	165	132	125	130

Agent dossiers

NAME: Bond, James. CODE NUMBER: 007. (Double-0 signifies an agent who has killed and is allowed to kill on active service. It is believed that only two other British agents have this authority.) AFFILIATION: British Secret Service. COMMANDER: Admiral Sir Miles Messervy ("M"). ORGANIZATIONAL FRONT: Universal Export. INFLUENTIAL ACQUAINTANCES: Miss Moneypenny, M's secretary; Felix Leiter, C.I.A.; Marc-Ange Draco, head of Union Corse. MARITAL STATUS: Widower by Tracy Draco, who was murdered by Ernst Stavro Blofeld. FEMALE INTERESTS: Those who are beautiful and troubled, especially one Honey Wilder. MOTHER: Swiss. FATHER: Scottish. EDUCATION: Eton. CITIZENSHIP: Great Britain. RANK: Commander, Royal Navy. DECORATION: C.M.G., usually awarded only upon retirement from Secret Service — noteworthy accomplishment. SEX: Male. RACE: Caucasian. HEIGHT: 183 cm. (6 feet). WEIGHT: 76 kg. (167 lbs.) BUILD: Slim. EYES: Blue. HAIR: Black. COMPLEXION: Dark. DISTINGUISHING MARKS: 3-inch scar down right cheek; scars on left shoulder and lower left back; signs of plastic surgery on back of right hand and corners of both eyes. LANGUAGES: English, French, and German (others possible). HABITS OR VICES: Alcohol, but not to excess (especially cognac, champagne, and vodka martinis); tobacco (special cigarettes with three gold bands); gambling, for enjoyment; beautiful women, frequently attracted to him; food, the finest. DISTINGUISHING TALENTS OR ABILITIES: Extraordinary abilities through application of mind and body; all-around athlete; expert pistol shot, boxer, knife-thrower, and skier; does not use disguises; uses vast array of special gadgets and devices; not thought to accept bribes; patriotic

Englishman; fights with tenacity and has a high pain tolerance; can easily dominate three ordinary men with his knowledge of judo and karate; known to have driven a pre-World War II Bentley with anti-personnel and defense devices including tire shredders, oil slick, ejection seat, back windshield armor, machine guns, and changing license plates; known to drive other automobiles similarly equipped, including Aston-Martin and Lotus. WEAPONS: Favorite is .25 caliber Beretta self-loader carried in chamois holster under left arm. Magazine holds 8 standard rounds; PWV is 57 and Deception is reduced by -4. Also uses .38 Walther PPK self-loader, 5 shots; characteristics similar to 9mm version listed in Agent's Manual. Has been known to carry knives in briefcases, strapped to left forearm, and in ankle sheath; has used steel-capped shoes; able to fashion weapons from found articles. CONCLUSION: This handsome, rugged, ruthless man of the world is a dangerous professional terrorist and spy. Although fallible, he has a strong tendency for good luck, droll humor, and brilliant timing. His popularity is nearly universal among Western governments and he is often a role model for other professionals in the espionage world. His chief opponents are most often associated with SPECTRE (the international terrorist extortion syndicate) or SMERSH (the Russian murder organization). Other enemies have included grotesque individuals bent on world domination.

NAME: Steed, John. AFFILIATION: British Ministry of Defence. COMMANDER: "Mother". NOTEWORTHY ACQUAINTANCES: Emma Peel; Tara King; Lady Diana Forbes-Blakely (all have assisted him on occasion); Vladimir Brodney (head of Soviet espionage in

Great Britain — an amiable distrust exists between the two); Dr. David Keel; Mrs. Catherine Gale. MARITAL STATUS: Single. EDUCATION: Unnamed English public school and some university work. CITIZENSHIP: Great Britain. HOME ADDRESS: Number Three Stable Mews, City of London. SEX: Male. RACE: Caucasian. BUILD: Medium. HAIR: Dark, wavy. DISTINGUISHING MARKS: None known. LANGUAGES: Fluent in English, French, and Latin; familiar with several others. PERSONALITY TRAITS: Polite, suave, stylish, old-world courtesy — the classic English gentleman; superficial motivation frequently used as a cover. HABITS OR VICES: Fine wines or teas for taste only, especially expert with champagnes; classic cars; carnation in lapel; bowler, shoes, and umbrella frequently match suit. DISTINGUISHING TALENTS OR ABILITIES: Developed the Steed Neck Grip and its reverse; fences; plays golf; excellent general knowledge; often carries an umbrella; deceptively strong (has been known to bend an iron bar double). WEAPONS: Umbrella sometimes hides rapier; bowler sometimes has steel top, used in hand-to-hand combat (HTH Value = 30); some knowledge of martial arts; excellent shot but rarely uses firearms. CONCLUSION: This dashing, debonair agent is known to exhibit latent abilities when solving bizarre crimes set against the British Government. Female agents are especially vulnerable to his charm, often defying years of training to aid him.

NAME: Peel, Emma. AFFILIATION: British Ministry of Defence. COMMANDER: "Mother". NOTEWORTHY ACQUAINTANCES: John Steed. MARITAL STATUS: Married to famous explorer Peter Peel, long thought dead, who recently returned from the Amazon jungles. CITIZENSHIP: Great Britain. SEX: Female. BUILD: Slender, tall, well-proportioned. HAIR: Long, dark — varies from reddish to black. DISTINGUISHING MARKS: None known. LANGUAGES: Chiefly English, familiar with others. PERSONALITY TRAITS: Brisk, outgoing, emancipated. HABITS OR VICES: Sheer love of adventure. DISTINGUISHING TALENTS OR ABILITIES: Independently wealthy, crack shot, fashionable dress, fences, some alcohol use; knows some judo and karate; excellent driver, often drives an MG (met John Steed in minor traffic accident). WEAPONS: Standard firearms, some martial arts, fencing and swordplay. CONCLUSION: This lovely woman is quite possibly the most dangerous female alive (KGB file cautions "handle with extreme care" on Steed, and "do not handle at all" on Peel). She is extraordinarily charming and intelligent — approach with caution.

NAME: Solo, Napoleon. AFFILIATION: U.N.C.L.E. (United Network Command for Law and Enforcement), a secret international organization that combats terrorism and subversion. HEADQUARTERS: Vast laboratories and nerve center hidden behind a three-story brownstone in Manhattan; four other major headquarters in other large cities of the world; Manhattan entrance through Del Florida's Tailor Shop & Drycleaning. CHIEF ANTAGONIST: T.H.R.U.S.H. (Technical Hierarchy for the Removal of Undesirables and the Subjugation of Humanity), an international organization bent on world domination using subversion and technological warfare. COMMANDER: Alexander Waverly (Section One, Number One) — elderly, benign. MARITAL STATUS: Single. CITIZENSHIP: United States of America. SEX: Male. HEIGHT: 5' 10^{1/2}" (179 cm). BUILD: Medium. EYES: Dark. HAIR: Black, some premature gray speckling. EXPRESSION: Bemused and sardonic. DISTINGUISHING MARKS: Handsome, sharp features. LANGUAGES: Chiefly English; others possible. VOICE: Soft, persuasive, dispassionate; known to laugh even when exposed to death. PERSONALITY TRAITS: Cool, steady, fearless, alert. HABITS OR VICES: Appearance neat and trim, excessively spruce and stylish, Italian suits; smokes and drinks, neither to excess. DISTINGUISHING TALENTS OR ABILITIES: Popular with women; knows judo and karate, known to have overpowered two armed opponents; known to use communicators disguised as cigarette lighters or fountain pens which beep when transmitted to. WEAPONS: Most often uses U.N.C.L.E. P-38, often with remarkably effective "mercy bullets" (anesthetic contained in plastic bullets); can use martial arts. CONCLUSION: This hypercool, fashionable dresser should be approached cautiously; he is an intelligent, experienced agent who can be persuasive verbally or through the use of force.

NAME: Kuryakin, Illya Nickovetch. (For organizational information see Solo, *Napoleon*.) MARITAL STATUS: Married; spouse unknown. CITIZENSHIP: Union of Soviet Socialist Republics. SEX: Male. RACE: Caucasian. HEIGHT: Below 6 feet (153 cm). BUILD: Slight. EYES: Cold, icy blue. HAIR: Straw-blond. FACE: Massy-jawed. DISTINGUISHING MARKS: None known. LANGUAGES: Chiefly Russian; fluent English, mildly accented; others possible. VOICE: Soft and controlled. PERSONALITY TRAITS: Somewhat self-centered; introverted; molybdenum composure; mysterious. HABITS OR VICES: Wears dark turtleneck sweaters, Leninist boots, and gold wedding band. DISTINGUISHING TALENTS OR ABILITIES: Speedy, catquick, nearly double-jointed, gymnastic; electronics wizard; expert crossbowman; highly secretive. WEAPONS: Almost invariably uses U.N.C.L.E. P-38, frequently with detachable stock and barrel extension/silencer, often with "mercy bullets" (plastic with highly effective anesthetic). Pistol is frequently worn in cross-draw or shoulder holster, has large white "K" initialed on gun butt. Uses crossbow very effectively. Good knowledge of martial arts. CONCLUSION: This economy-sized, quiet Russian should not be underestimated in any area, since he remains a mysterious character in most respects.

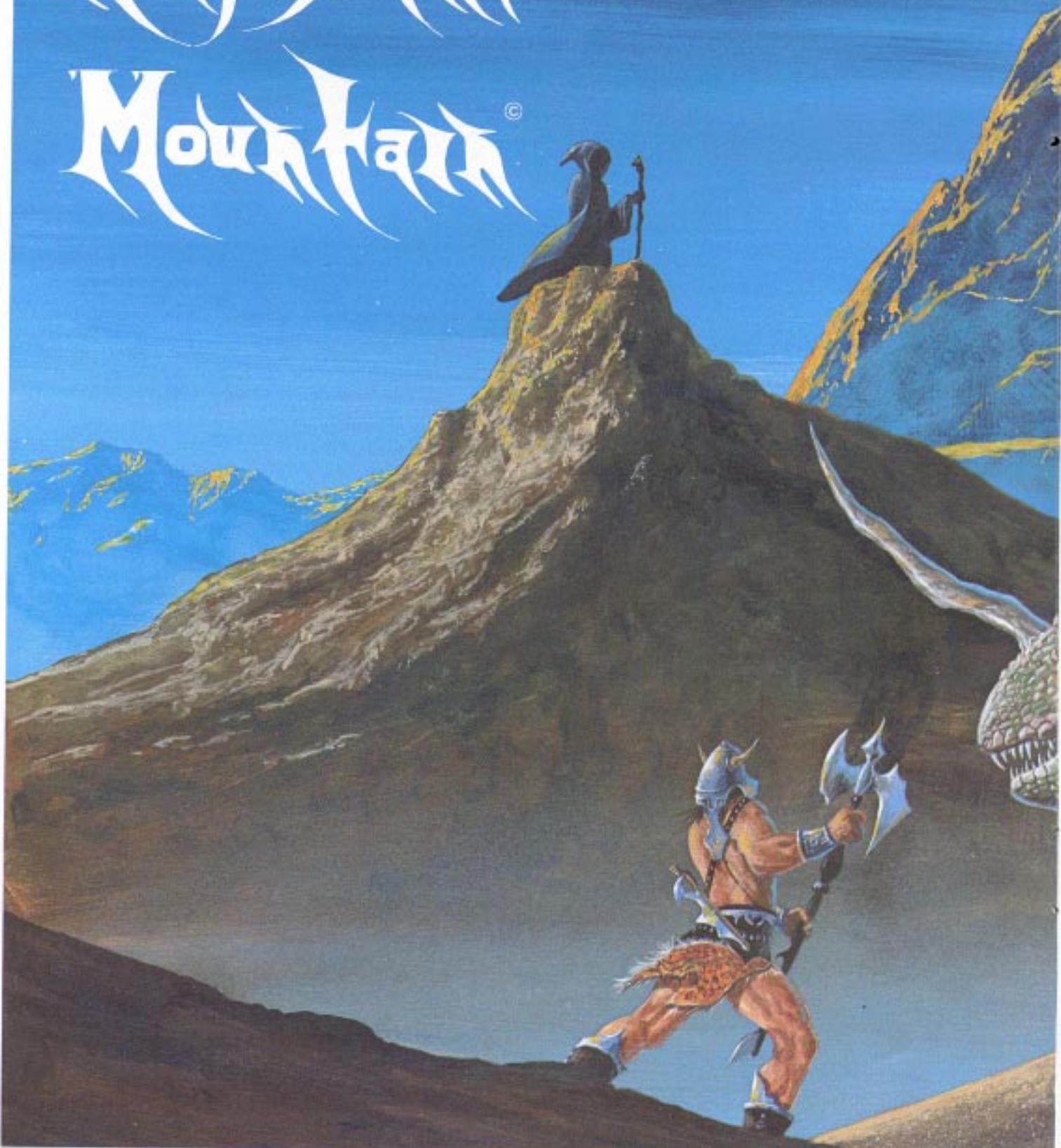
NAME: Dancer, April. (For organizational information see Solo, *Napoleon*.) MARITAL STATUS: Single. NOTEWORTHY ACQUAINTANCES: Mark Slade, U.N.C.L.E. agent often teamed with her; there is believed to be a mutual emotional attachment. CITIZENSHIP: United States of America. SEX: Female. BUILD: Attractively proportioned. HAIR: Dark to auburn, shoulder-length. DISTINGUISHING MARKS: None known. LANGUAGES: Chiefly English, some French, others possible. PERSONALITY TRAITS: Feminine, adventurous, calculating. HABITS OR VICES: Often takes foolhardy risks. DISTINGUISHING TALENTS OR ABILITIES: Good shot; able fencer; ability to use alluring feminine charms. WEAPONS: Uses many standard handguns; can use judo; can use swordplay. CONCLUSION: This beautiful agent is most effective when used against men, using her attractiveness and combining it with quick wits and weapons. Approach with caution.

NAME: Helm, Matt. CODE NAME: Eric. AFFILIATION: ICE, Organization for Intelligence and Counter-Espionage. BACKGROUND: Learned arts of spying and killing during WWII in a secret military organization. Summoned to serve his country and undertake special missions. FORMER CHIEF: Mac. OCCUPATION: Freelance writer of western novels; photographer of hunting and fishing subjects and calendars; retired government intelligence agent, military veteran turned private detective. NOTEWORTHY ACQUAINTANCES: Miss Kronsky, his lawyer and romantic interest. MARITAL STATUS: Divorced, family broke up, wife remarried. CITIZENSHIP: United States of America. SEX: Male. RACE: Caucasian. BUILD: Slim. EYES: Blue. HAIR: black, COMPLEXION: Dark. DISTINGUISHING MARKS: None known. LANGUAGES: Chiefly English. HABITS OR VICES: Alcohol, tobacco, and beautiful women, attracted to him. DISTINGUISHING TALENTS OR ABILITIES: Attractive; can swim; uses fantastic devices including delayed-action, reverse-firing gun, grenade buttons, moveable bar, a rotating bed that travels to poolside, and a car with many compartments, a portable bar and bed and control panel. Often drives an old beloved pickup truck on missions from Canada to Mexico. Has travelled to Hawaii; Scotland, and Scandinavia. Usually based in California. WEAPONS: When not using trick pistols, weaponry is standard and worn in shoulder holster. CONCLUSION: This glib, easygoing American tends to be over-romantic up to the point of interfering with his missions, which are commonly global menaces. He, like Bond, has a special talent for droll humor, exceptional luck, timing, and beautiful women.

NAME Mundy, Alexander. AFFILIATION: SIA. COMMANDER: Noah Bain, chief of the SIA. BACKGROUND: Mundy, a sophisticated, cunning cat burglar, was granted a pardon from prison after agreeing to become a spy for the United States Government.

(Turn to page 77)

King of the Mount Halt[®]





by Mark Simmons
Painting by
Mike Carroll

A CHALLENGE

The benevolent wizard Promonthorius cordially invites all those who deem themselves worthy of the title *HERO* to engage in a contest.

The contest: You must arrive at the base of Mount Xenorath, known to all as *The Mountain*, on the morn of the sixth day of the month of the fire lizard. All who arrive may choose weapons and armor from the store there.

At the first sound of the strident horn of Promonthorius, the contest will begin. The first contestant to enter the *Citadel at the Peak* shall be amply rewarded with a crown and pronouncement of sovereignty over the realm.

Promonthorius has conjured long to gather beasts to protect his mountain from those who would contest him. Those who would accept his challenge and hope to live through the ordeal must defeat or avoid many of these beasts on the way to the *Citadel at the Peak*. Promonthorius vows that no direct use of magic on his part shall be used to impede the progress of the contestants; however, the wizard will control the guardians of the mountain and may issue minor phantasms to beguile and torment those who would overcome *The Mountain*.

The challenge has been set forth. It is now for every individual to decide whether to accept it — and if so, then to decide how to survive and win the quest to become *King of the Mountain*.

* * * *

King of the Mountain is a strategy game of moderate complexity for 2-10 players. The object is to be the first player to take his/her character to the Citadel at the Peak and attain the Wizard's prize. One player controls the actions of the Wizard and the monsters the other players will encounter; the object for this player is to eliminate all other characters before any of them reaches the Citadel. Game components include a full-color, mounted playing board, combat charts, character cards, an eight-page rules booklet and 150 die-cut counters, $\frac{1}{2}$ " square, which represent equipment and weapons, monsters, characters, phantasms and tunnels.

* * * *

Mordred of the Far West strode into the Wizard's store and headed for the rack of broadswords. Quickly spying a great hunk of metal with two edges, Mordred growled in his own language about what a price he would pay for an enchanted blade today. He wanted a lighter sword with the same potential for damage as this one, so he could also take along the other weapons he desired — a short composite bow for grounding flying beasts and a long pike for dealing with the masses of mutated flesh he had heard rumors of back in his homeland. The lumox, one of the most feared of the Wizard's denizens, was fazed by few weapons a mortal could wield. Instead of opting for cumbersome heavy weapons, Mordred decided to rely on his speed and good luck, choosing scale armor and a mace. He had no plans to journey underground . . .

The game was designed by Mike Dinacola, an old-time wargamer who claimed to have never played or even looked at another fantasy game in his life. His design was developed by this author, and the rules were playtested by members of the Denver Gamers Association. *King of the Mountain* has a distinctive approach to the fantasy theme. It contains all of the major aspects one would expect of a fantasy game, but in a much different context than other games of its type.

All but one of the players in each game will be a hero-character who accepts the challenge of Promonthorius. Each character has ratings for Strength, Endurance, Morale, Speed, Offensive capability, and Defensive capability. The characters equip themselves before beginning their journey by choosing from the store's inventory, which has limited supplies of all items (assuring that no two characters will be equipped

* * * *

Promonthorius was pleased with himself about the placement of guardians around the top of Xenorath. The sleek were at the ready underground, waiting to smell out any challenger who ventured through the tunnels, while the flocks of gargoyles had gathered piles of large rocks to heave down at the foolhardy who tried to scale the

outside of the mountain. Lumoxes and great behemoths were controlled and placed in locations of great advantage to the Wizard, where they could assail unwary climbers from the ground. Promonthorius had also gained the servitude of barbarian giants who loathed all creatures lesser in stature than themselves.

As if that were not enough, the old conjurer's pets, the formidable fire lizards of Xenorath, were also to be contended with. These huge reptiles were the main reason why Promonthorius began every contest with supreme confidence that his victory was inevitable.

As an additional line of defense — Promonthorius is as cautious as he is devious — there are the Wizard's phantasms, apparitions which take the form of an actual monster and move in realistic fashion, only dissipating when observed by an adventurer in close proximity — too close to be sure of escaping, in case the image is what it appears to be . . .

* * * *

The sequence of play in the game is of a familiar type: Each hero-character is moved and resolves actions which result from that move, and then the Wizard player manipulates the monsters in any fashion desired, according to the rules and the capabilities of the various creatures. One aspect of play that differs from many games is that combat can occur in the middle of a turn of movement, and can occur more than once in a character's turn. A player may move, melee and kill a giant barbarian he has approached, and then continue to move. If forced to retreat from the giant, the character may move in a different direction and be able to avoid a further encounter with the giant (if the Wizard's attention is focused elsewhere during the Wizard's next turn).

Diving underground to escape a charging behemoth (which cannot enter a tunnel) is perfectly acceptable, though not very courageous. Likewise, it is allowable to exit a tunnel when being pursued by hunting selen (which cannot venture onto the surface). But don't try escaping either way when being set upon by a rampaging fire lizard — they'll follow you anywhere.

One might think that the only way to get to the top in one piece is to quickly head for the tunnel complex, thus avoiding the lumoxes, behemoths, barbarians and gargoyle. However, the tunnels only go three-quarters of the way up the inside of the mountain, and each tunnel hex costs two movement points to enter instead of one point for the hexes on the surface of the mountain. And then there is the selen's incredible sense of smell . . .

* * * *

Slant-eyed Tarl took the tunnels at good speed for a while, then ran into what seemed to be a myriad of false corridors. Since there were no torches left in the Wizard's store, Tarl had to rely on the faint luminescence of the walls and ceilings to guide his way. But the glow seemed to be misleading him further, and soon the self-assured glory hunter was reduced to traveling at the methodical pace of one who is in a maze and doesn't know how to get out. Then, Tarl felt the presence of something alive around the next corner. The Wizard, watching from his post on the bluff near the peak, laughed cruelly. His short sword at the ready, Tarl advanced . . .

* * * *

The Wizard player doesn't have it easy. He or she must keep track of troublemakers that enter the tunnels, even though character's movement through tunnels is hidden from the Wizard's view. (When a character enters a tunnel, his/her counter is removed from the board. It is moved secretly from then until the character encounters a monster.)

The Wizard should plan ahead to ensure that there is a guardian on each of the characters' paths — ones they are currently on (when entering a tunnel) and any they might be able to change to. The Wizard has a chore directing the activities of all the gargoyle on their bombing forays, trying to keep the characters at bay for as long as possible. Initial placement of the Wizard's guardians is often a crucial factor in determining the outcome, as are several decisions which may arise during the course of play — such as charging a gang of guardians down from the Peak to intercept a fast-moving character at a lower level. If the hero breaks through this moving wall of defense, he may be unstoppable after that.

A limitation which balances the game and makes the Wizard role a challenging one is the Wizard's restriction on moving more than two monsters per turn for each other character in the game (plus any or all of the gargoyle, as the Wizard so desires). If the Wizard chooses to greatly overpopulate one area of the terrain, there is a great risk of characters in a more "desolate" area making great strides toward the top.

* * * *

When Arundel the Apprentice chose to stake his life against the promise of fame and riches, he expected to fight only the Wizard's monsters. But, Ivar the Cruel had other intentions when he spied Arundel ahead of him on an intersecting path. When both adventurers reached the place where the paths crossed, Ivar flew into the smaller Arundel with a fury. The apprentice, unprepared for combat at that very moment, took one blow immediately as he was forced backward. Arundel readied his shield and his mace, but neither was of much effect and the weaker fighter was forced to retreat well down the mountain. Ivar gave a cry of victory, then turned and loped uphill. Arundel nursed a leg wound, discarded his pike as excess weight and, weakened but undeterred, followed along the path Ivar had taken.

Before long, he was able to catch up with Ivar — because Ivar couldn't move as fast while fighting for his life. While Arundel watched from a safe distance, marauding gargoyle pelted Ivar with rocks. Then the great warrior met with a particularly hungry fire lizard. After a mercifully brief time, the lizard was a little less hungry. Arundel the Grateful slipped into a nearby tunnel entrance, out of harm's way for the time being.

* * * *

The Wizard's cause is aided by game rules governing the monsters. Only the gargoyle's identity is automatically known to players, since these are the only monsters able to move on non-path, non-tunnel hexes. Monster counters start the game inverted. A character can learn the identity of a monster for him/herself only by moving to within two hexes of it. If the counter is a phantasm, the player removes it from the board. Otherwise, the player must keep the counter shielded from other players' view and replace it on the board. A monster revealed in such a manner may charge immediately, or may later be engaged in combat by a character. When that happens, the counter is turned face up.

* * * *

Promonthorius felt a twinge of unease at the realization that Exnur had been in the tunnels — and out of the Wizard's sense-range — for two hours. He reacted, perhaps a bit hastily, by sending phantasms and masses of flesh toward the tunnel exits nearest the summit. The effort distracted the attention of the Wizard from two other challengers, who were able to slip into tunnels themselves. But the gamble paid off: Suddenly, one of his phantasms sensed for him the approach of something living, in the general area the Wizard had expected Exnur to appear . . .

Exnur crept with confidence through the last few feet of tunnel, then stood up and gasped as he beheld the Citadel, bathed in moonlight, barely a half-mile away. In the same instant, he spied a form lurking much closer than that. He strode forward to meet the behemoth, broadsword in hand — and at a hundred paces distant, he pulled up short: He could see through the monster!

The phantasm dispersed, but Exnur had been lured far from the tunnel entrance — and as the behemoth's image faded, the warrior saw he was being stalked by one of the dreaded fire lizards of Xenorath. Exnur dropped his sword; it would be of no use against the creature, unless he let it get close enough to eat him alive, sword and all. For perhaps the last time, he cursed the fact that he arrived later than most at the store and could not obtain a pike, which was the only weapon capable of harming the lizard. Wearily, he turned around and ran back for the tunnel. Armed only with his bow, thrice wounded, Exnur had given up hope of reaching the Citadel and now hoped merely to survive.

* * * *

For the Wizard to have any chance of winning, he/she must keep
(Turn to page 80)



'HOLOCAUST' ARTWORK BY RANDOLPH BIERNAT

As your enemy approaches from down the white sandy beach, you realize the wind is rising again. Waves batter the shore, just as they battered your entire city just weeks earlier. At that time news reports told of Earthquakes, Volcanos, and even sea currents changing. But now the media is silent. The few people who have survived are fighting each other just to eat.

You realize that you must unite these survivors to fight whatever caused this Holocaust. Even so, you can't trust anyone until you know their motives.

You are the wisest and most charismatic survivor of your community. The other locals have turned to you for leadership and guidance. Now you see eminent danger, you call your community to battle. It will be a battle like none you have ever known.

You know you must win this battle or persuade them to join you because the reason for the Holocaust must be discovered, and defeated.

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You may participate in the adventure of New World's Holocaust in Three Month Units. Each unit includes the necessary information sheets, playing aids, and 8 moves. This allows each player sufficient time to plan their moves and an equal opportunity for every player. Moves will not be available except through the Three Month Units. This will allow each community an equal number of moves within the same time frame, so no one can gain omnipotence through the purchase of extra moves. However, each player may control as many communities as they wish. If you find at any time that you are dissatisfied we will gladly refund all money paid for unplayed moves.

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Tell them you saw it in Dragon magazine

Fantasy Genetics: I

Humanoid races in review

by Gregory G. H. Rihn

Gary Gygax's article (*The Dragon* #29) about the half-ogre and hair-tearing about the potential hodgepodge of crossbreeds prompts me to set down in print my own rationalizations regarding the multiplicity of humanoid races, based upon recent research in the evolution of the human race. It's not that I'm super-lawful, but I enjoy drawing logical connections between outwardly similar things. I find it helps give a nice consistent basis to the campaign. In the early days of my *D&D* campaign, I always did, and continue to, visualize orcs and ogres as far more human-looking than portrayed in the *AD&D Monster Manual*. From a genetic standpoint, the prospect of a successful union between a human and a pig-snouted thing seems somewhat unlikely

Genus *Homo*

Men (*Homo sapiens sapiens*)

Men are the chief surviving humanoid life form wherever they exist, due to their intelligence, extreme adaptability, and rapid rate of reproduction in comparison to other hominids. They are also faster and stronger than the australopithecines, their chief competition. The peoples known as "halflings" would appear to be a race of mankind, being genetically indistinguishable from the mass of men. They are a sort of Caucasian pygmy, with certain distinctive racial characteristics, but nothing that really sets them off from men generally. Inter-marriage between the races is rare, due chiefly to the shy clannishness of the halfling people. Offspring of such unions would be ordinary men for all purposes, though with a natural tendency toward below-average height.

There exist two types of humanoids that are so closely related to men as to make interbreeding possible, with the result being fertile offspring. These are tentatively classed as *subspecies*. Note that this is not intended to imply that one race necessarily descended from another, but that they are very closely related, probably having diverged from a common ancestor relatively recently in evolutionary terms. These are:

Elves (*Homo sapiens sylvanus*) and Orcs (*Homo sapiens orc*)

Elves are chiefly distinguished from men by their extreme longevity (probably due to changes in the endocrine structure) and minor physical distinctions in height, features, etc. The so-called drow appear to be a racial variation. How much of their alleged evil reputation is due to past racial discrimination is a matter for speculation. Human-elf crosses partake chiefly of the human side, supporting the inference that the common ancestor was more like a man than otherwise, but enjoying an elvish increase in life span.

It is often storied in legends that the orcish species was bred from other races by an evil power. The truth is shrouded in the mists of time, but the fact that orcs freely interbreed with any humanoid species, and produce fertile offspring when bred with men, indicates relation to them, if not a common ancestry.

Specifically bred or not, the orcish species is superbly adapted to endure combat and extreme privation due to their toughness. If men were fewer, or less intelligent, it might well be imagined that the orcs would give men severe competition for world domination. Any crossing with an orc is considered "orcish" and outcast by all other intelligent species, except for humankind, which shows a grudging acceptance of "half-orcs." Quarter-orcs are men for all practical purposes, and 3/4 orcs are considered orcs.

Cavemen (*Homo sapiens neanderthalensis*)

These humanoids are found in many Dungeons & Dragons worlds. They are Men for all practical purposes, though as a group they tend to have higher-than-average strength, keener-than-average sense of smell, slightly poorer-than-average eyesight, and, though no less intelligent than Men generally, tend to have difficulty with very complex symbology, or abstractions. A child of a Man-Caveman union could pass for either, and its children from a union with a pure Man or Caveman would take after the pureblooded parent.

Dwarves (*Homofaber*)

In general terms, dwarves are human to within a very close degree of classification, although their skeletal structure is so different as to necessitate their placement as a separate species. The dwarf species appears to have never been very numerous, producing few children, and those slowly. This apparent relative infertility, coupled with a strong taboo against mingling with "outsiders," accounts for a lack of dwarfish half-bloods.

The dwarves exhibit several features uncommon among hominids, including a preference for underground living (probably adopted as a protective tactic, as with orcs and the australopithecines), and the fact that both sexes exhibit full facial beards. (This again appears to be a protective camouflage, allowing the females to blend in and thus be hidden from enemy attacks aimed at genocide.)

It was long rumored that dwarfish women were small and ethereally beautiful, and were kept closeted in harems, away from the sight of outsiders, by jealous dwarfish males, along with other dwarven treasures. This base canard has been proven untrue; in fact, the dwarves enjoy the most sexually egalitarian society of any hominid species. Both sexes share the burden of child-rearing, and many dwarven communities provide for child care communally while the parents work at their trades. Dwarfish females are numbered among the most respected leaders in every field of dwarfish endeavor, including war and government. Study by dwarf-friends indicates that dwarven females retain full heads of hair in old age, whereas males tend to go cranially bald. Females in some dwarfish clans shave their upper lips. Dwarven females have relatively small but fully functional breasts, which are concealed by their modes of dress, as well as by their beards.

The remarkable ability of dwarvenkind to navigate underground in near- to pitch-darkness appears to be due to a number of beneficial adaptations. Dwarves' eyeballs contain a higher percentage of corneal and cartilaginous material than those of other races, and the blood supply to the living tissue is routed and cooled through capillaries in the bony structure of dwarves "beetle brows" (supraorbital

ridges). This allows the dwarves an ability to see into the high infrared spectrum, an ability and adaptation shared by orcs and modern australopithenes.

(Note: Elves, always primarily an outdoor species, have superior night-sight, due to their large eyes and pupil openings. It is probable that elves should have ultravision to a certain degree, allowing them to utilize the ultraviolet components of moonlight and starlight, but there is really very little justification for elves, as a species, having infravision.)

Dwarves, in addition, have adaptations to the inner ear, making it very sensitive to changes in air pressure, thus giving a dwarf the ability to learn to estimate his depth below ground by feeling changes in barometric pressure. It would also appear that dwarven hearing is very keen, catching frequencies too high for humans to detect. This gives dwarves the ability to use a sort of sonar in caves and mines, and skilled miners can even learn to detect faults and changes in rock density by resonances and sympathetic vibrations,

thus explaining the common dwarven habit of whistling as they work.

Gnomes appear to be a racial variation or subspecies of the dwarvish type.

If crossbreeds of dwarves and other races were found to exist, it is probable they would be sterile. There is no reason to suspect that such a cross would have any extraordinary attributes.

Sasquatch (*Homo sasquatch*)

These rare members of the genus *Homo* are extremely shy. They have generally achieved a cultural level involving gathering and some hunting, with a loose extended family group being the highest extent of social organization. The dark-haired sasquatch are often mistaken for the white-furred *yeti*, an unhuman creature exhibiting a "supernatural" chilling power. The sasquatch are in fact very mild-tempered and non-aggressive. They have a primitive language of their own, and are capable of learning others. They are not comfort-

(Continued on next page)

Fantasy Genetics: II

Half-orcs in a variety of styles

by Roger Moore

The ability of orcs to interbreed with nearly any creature is legendary. There are limits, of course; to my knowledge, there are no orc-goats, orc-hamsters, or orc-Balors (thank God) running loose in the world. Orc genetic material is compatible, however, with humanity, and with most demi-human and humanoid races.

Orcs and elves cannot interbreed; no matter, as the hatred between the two races would eliminate any chance of orc-elves occurring anyway. Similarly, the age-old warfare between orcs and the other demi-humans, particularly dwarves, makes racial intermingling astronomically unlikely. Orcs prefer demi-humans as slaves and food (except elves, which they prefer dead), and the demi-humans tend to respond with similar genocidal actions. It is with the humans and humanoid (or "goblin-type") races that orcs commonly breed when they do not do so among their own. Half-orcs tend to bear a strong orcish strain in appearance and nature, but about 10% of them may resemble their non-orc parent enough to allow them to "pass" as a being of that non-orc race.

Orc-humans are well covered in *AD&D*; this article is concerned with the other half-orcs that may be found, more or less commonly, among orcs and other humanoids. Often these creatures may be found in leadership positions in the race they live with. As a rule, orc crossbreeds involving less powerful creatures are usually found among those creatures, and crossbreeds with more powerful creatures are found in orcish clans as "tough guys" and sergeants. All the half-orcs listed here have 60' infravision, and unless they are found wearing metallic armor they are AC 6. They are generally rare in frequency.

Note that none of these half-orcs possess psionics. Orc-ogre

image crossbreeds are not known, and trolls cannot breed with any creature but themselves. In subservient tribes of kobolds and goblins, owing fealty to a larger orc colony nearby, orc-kobolds and orc-goblins can attain high status and leadership positions, with a minimum amount of tribal rejection from the subject race. Orc-hobgoblins may be found as sergeants in orc armies; the more powerful orc crossbreeds may command small companies, and orc-ogres in particular govern with a lot of respect from their troops.

As would be expected, orc crossbreeds of the more powerful sort (orc-hobgoblin on up) nearly always occur if there are a large number of the non-orc beings living near the orc colony in relative harmony: The crossbreed population of an orc community is usually 5% of the total at most (20 half-orcs out of 400 orcs, for example). Weapons and armor tend to be above average, particularly among those in leadership positions. Note that half-orcs living with the race of their more powerful parent (an orc-kobold living with other orcs, and so on) will usually be very low in social status unless serving as a go-between for orcs and the other race. No matter what status a half-orc attains in its society, orc-humans will usually attain more power because of their ability to increase in class levels, which no other half-orcs can do.

Experience Point Values of Humanoid Half-orcs

Orc-Kobolds	5 XP + 1/HP
Orc-Goblins	- 10 XP + 1/HP
Orc-Hobgoblins	- 10 XP + 1/HP
Orc-Gnolls	- 20 XP +2/HP
Orc-Bugbears	- 28 XP +2/HP (Special Ability; Increased Strength)
Orc-Ogres	- 50 XP +3/HP (Special Ability; Increased Strength)

HALF-ORC HUMANOIDS

	Orc-Kobold	Orc-Goblin	Orc-Hobgoblin	Orc-Gnoll	Orc-Bugbear	Orc-Ogre
Hit Dice	1-6 HP	2-7 HP	2-8 HP	1+2	2	2+2
Move	6"	9"	9"	9"	9"	9"
No. of Attacks	1	1	1	1	1	1
Damage/Attack	1-6	1-7	1-8	1-8	2-8	2-9
Ave. Strength	10	11	13	15	16	17
Intelligence	Average (low)	Average (low)	Average	Average (low)	Low-Average	Low
Alignment	Lawful evil	Lawful evil	Lawful evil	Neutral evil	Neutral evil	Neutral evil
Size	S (4'')	M (5'-6')	M (6'')	L (7'+)	L (7'+)	L (8'')

able in human society, and show no interest in mating with humans.

Human types reciprocate this discomfort, as sighting of sasquatch are often reported as sightings of other large, aggressive humanoids such as ogres, bugbears, hill giants, or even the non-human trolls. Since sasquatch fight fiercely when molested, hastily organized hunting parties are seldom disabused of the notion that they have encountered a dangerous monster.

Genus *Australopithecus*

Kobold (*Australopithecus boisei*)

Goblin (*Australopithecus africanus*)

Hobgoblin (*Australopithecus robustus*)

Bugbear (*Australopithecus giganteus*)

The general description of all the goblin races, as to sloping brows, receding chins and flattened noses, corresponds strongly to skull specimens of *Australopithecus*, not an ancestor of mankind, but a collateral branch of humanoid evolution that coexisted with early *Homo*, but that died out in the real world. Had the australopithecines evolved in a separate area of the planet rather than in the same general area as hominids, they might well have toughened up and survived into recorded times, as appears to have happened in the world of *Dungeons & Dragons*. They have been driven by *Homo sapiens* and his allies into the most wild and desolate places, and underground, for which reason they harbor an understandable grudge against humankind, extending to widespread anthropophagism, and especially against dwarves, who compete with them for their remaining living space. Continual underground living has resulted in adaptations to such life similar to those exhibited by *Homo faber* and *Homo sapiens orc*. Though prolific, all of the australopithecine races are fewer in number, and should the hominids develop more efficient means of mass destruction—such as gunpowder weapons, especially repeaters—it is likely that the goblinoids would be hunted to extinction in a few generations. Their cultural level varies widely from area to area, depending on their exposure to, or suppression by, hominid cultures.

Goblinoids can interbreed with other goblinoids of similar size, the result being sterile goblinoids of intermediate sizes. Such liaisons are rare, due to intertribal rivalries, hatreds, and taboos; they are generally the result of the rape of prisoners.

Fertile matches between different genera are extremely rare. The result of such a union would certainly be sterile, and would probably be assumed to be a goblin, although orcs will raise any surviving offspring as if they were also orcs. It would be extremely rare, however, for any such fosterling to rise above the status of snaga.

Ogre (*Ramapithecus robustus*)

The jaws and skull of the ogre closely resemble those of early *Ramapithecus* species, a probable ancestor of both genus *Homo* and of genus *Australopithecus*. The present-day ogre is somewhat larger than fossil specimens, hence the appellation *robustus*. The society and cultural level of ogres has been well documented in the *Advanced Dungeons & Dragons Monster Manual*.

“Ogre” is one of those terms of folklore that means many different things to different people (like “troll,” defined by Funk and Wagnalls as “a dwarf or giant of north European folklore”). The fairy tales of France present ogres as entirely human-looking cannibals capable of using malign glamours to lure victims to doom. They were often handsome or beautiful, more like vampires than the ogres we think of, yet not “undead.” Many other folk tales treat the ogre (or giant) as having a beautiful and entirely human-looking daughter who is willing to help the hero against her wicked father.

These stories add fuel to reports of half-ogres, which, considering the large, uncouth creatures called ogres in *D&D* and *AD&D*, are, like human/orc crosses, likely to result only from rapes or intentional breeding programs.

Ogre characteristics tend to predominate in any ogre cross, although human/ogre crosses exhibit more cunning and discipline than pure ogres. They are a difficult army to maintain since the half-ogres are sterile, and hence each generation must be bred from

the original stock. However, their reasonably long life spans make the effort not entirely a waste of time.

Hill Giant (*Meganthropus giganteus*)

Ancient fossil skulls of *Meganthropus* indicate the one-time existence of hominids far larger than even present-day man, which survive into the present-day *Dungeons & Dragons* world as so-called hill giants. This is the largest being that can truly be called humanoid, since the larger giants rapidly begin to exhibit obviously unhuman characteristics as to bone structure and musculature, skin, resistances, and inherent powers.

Due to the size differential, it is extremely unlikely that hill giants could cross with human-sized creatures. Even if the human survived the encounter, offspring would have a well-nigh impossible time coming to term. A giant child would overburden a human mother, and probably not pass the pelvic canal. Should a human male succeed in impregnating giant loins, the comparatively small and fragile child would probably be damaged at birth by the powerful contractions of a giant womb, and if it survived it would be born into a very rugged life.

Ogres are more of a proper size, but, being of different genera, are not freely interfertile with giants. Crossbreeds would be a compromise in height with few, if any distinguishing features.

This article only goes into a small segment of the myriad species of fauna found in most *D&D* worlds. Briefly, it would appear that mermen and aquatic elves are probably races created from parent stock by magical means. Then there are the numerous members of the genus Fey (brownies, pixies, nixies) distinguished by inherent “magical” powers; independently evolved intelligent species (gnolls, lizard men, troglodytes, etc.); the questionably derived half-humans (centaurs, satyrs, harpies); not to mention immigrants from other planes and dimensions.

However, the correspondence between the goblins, ogres, and giants to real-world fossils is of interest; this provides a logical basis for the existence of these creatures, which are some of the most common that a Dungeon Master will deal with.

Division into genus and species helps to head off the potentially troublesome issue of who can breed with whom. Closely related species interbreed freely (dogs and wolves, *Canis domesticus* and *Canis lupus*), and even produce fertile offspring (as witness Alaskan husky stock, often said to have wolf blood). Inter-genus hybrids are rarely strong and always sterile. And just because two individuals are of the same genus does not mean they may breed viably: for example, a lion and a house cat. Growth potions aside, what of a female house cat trying to bring to term a litter of half-lion cubs? (And what of the effect of potions on pregnant females and their in utero children? “Caution! Use is contraindicated during pregnancy . . .”) Monster manufacture by means of mutagenic magics is another matter, but if the referee is allowing people to cook up their own creatures and play them, especially as characters, then anything said here is probably of little interest.

Note: By way of clarification, any beings with inherent, uniform, magical powers of any sort, as opposed to having to learn magic, are assumed to have an extra gene which prohibits interfertility with true humanoids, though they are still considered “persons” for the purpose of *Hold* and *Charm* spells, which are a matter of mentality. These include pixies, nixies, sprites, brownies, and leprechauns (genus Fey); and dryads, nymphs, and sirens (genus *Fatale*), whose human forms may be the result of convergent evolution, or of protective coloration. This does not necessarily rule out mutual sexual pleasure, however.

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Fantasy Genetics: III

What do you get when you cross...?

by John S. Olson

In TD #29, Gary Gygax wrote an article for *Sorcerer's Scroll* about the problems involved with letting *AD&D* players use characters of racial types other than those listed in the *Players Handbook*. He recommended strict limits on this and offered a set of guidelines.

In listing the reasons for avoiding the problem, he cited the sheer weight of numbers of possible races and crossbreeds, concluding, "pixie-storm giant half-breeds would not be impossible . . .".

I have found a simple way (well, complicated really) to squelch player enthusiasm for strange critters as player characters: namely, to let them try it once and see for themselves that humans are vastly superior in the long run.

To illustrate this method, I will now demonstrate, using Mr. Gygax's own suggestion of the pixie-storm giant crossbreed.

In the first place, the tremendous size of the storm giant would be offset by the very small size of the pixie, thereby making the hybrid human-sized, with human characteristics. However, ability die rolls should be averaged out by counting all ones as twos and all sixes as fives.

Since the two races are so dissimilar, the hybrid would not be a very viable life form. He (or she) would probably be sterile, and might also be sickly in the magical power department. The powers of each race being diluted, the hybrid would only have watered-down versions of his parents' most spectacular powers. For example, the natural invisibility of the pixie might enable him to go invisible just once a day, but this could not be maintained during combat or for more than six hours. The storm giant's various abilities with regard to storms and lightning might be reduced to a single *Shocking Grasp* spell per day, and the immensely powerful Levitation would be limited to the hybrid's own body, plus whatever he could carry by himself, unencumbered.

So much for the advantages. The disadvantages would far outweigh the advantages; after all, the *AD&D* universes are human-dominated for a reason, right? For starters, the hybrid could never become a Druid, Cleric, Paladin, Ranger, Illusionist, Assassin, or Monk. As a Magic-User, he could reach no higher than second level (his magical abilities being as sickly as they are, remember?). As a Fighter, he would be limited to third level, and a pixie-storm giant Thief could rise no higher than sixth level. Perhaps the character would start out with a number of advantages over his comrades, but as they advanced in level, he would quickly fall into a secondary role.

There are also severe disadvantages in lifespan. *The Dungeon Masters Guide* gives a chart for the aging and eventual death by natural causes of those characters who managed to survive that long. Since a cross between such widely diverse beings as a pixie and a storm giant would not be very viable for genetic reasons, the hybrid would be a young adult from ages 12-14, mature from 15-22, middle-aged from 23-35, old from 36-45, and venerable from 46-60. Even half-orcs live longer than that.

The circumstances which brought about the bizarre union necessary for the creation of a half-breed of this type might have hidden disadvantages, too. Mr. Gygax mentioned a pixie with several *Growth* potions and a *Love* philter. I can think of several other ways to bring about such a union, such as a Wizard making experiments, or an act of the Gods. The use of potions and the Wizard idea both carry the problem of the reaction of other storm giants when they learn that a female of their race has been used in such a manner (the storm giant would have to be the mother, as a female pixie could not carry a human-sized infant to term). While they might realize that the

hybrid is not responsible for what had happened, they would still be forcibly reminded of it whenever they saw him, which would make him generally unwelcome. The pixies, too, might take it upon themselves to make life uncomfortable for their unwelcome relative. The idea of a Wizard producing the crossing is ominous, since the Wizard is obviously not of good alignment, and he will want the hybrid to do things for him, and will keep tabs on him generally. If it was an act of the Gods, they probably had a reason for it, and they will be mixing their hands into the situation sooner or later. And, as Larry Niven has said about the Gods, "They might grant your prayer, they might grant your enemy's, but they'd certainly grant their own." None of my characters ask for divine intervention, for fear of being answered.

Some of you may wonder why, if the end result of this exercise is such a pathetic twerp, did I even bother with it? Well, I believe that *AD&D* should be as open-ended as possible, and that anything is worth trying at least once, so long as the balance of the game is preserved. And as for those difficult players who insist on trying strange character racial types, well, this is the best way to shut them up. Let them try what they want and see for themselves that humans are their best bet; often it's the only way they'll ever learn. And finally, once the player gets tired of playing this peculiar character who has reached the limits on his advancement, it makes a dandy NPC for those adventures to which you want to give an element of whimsy.

To sum up, it should be possible to allow any character race into your campaign without upsetting the balance, just by using common sense. So you want to play a dragon? All right, but you'll have to start out Very Young, it'll take centuries to grow up, and every knight around is going to try to kill you. Want to play a djinn? Sure, but don't blame me if some Wizard enslaves you. Demons, dinosaurs, titans, centaurs, etc., ad infinitum, all have the same or similar problems. And the hybrids are the easiest to handle. Just load them down with weakening factors until they become reasonable.

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Fantasy Genetics: IV

Half + half isn't always full

by Paul Montgomery Crabaugh

Now mind you, I'm not one of those odd people who believes that a fantasy world should accord by every known or conjectured scientific fact of the modern age.

On the other hand, I see no objection to a little scientific analysis of a fantastical situation — especially if it leads to an interesting conclusion.

That's why I got interested in the genetic aspects of half-orcdom. To say nothing of half-orc family life.

Everyone knows, after all, what a half-orc is. It's surly (not as much as a true orc), ugly (ditto), intelligent (not as much as a human), and suffers from a persecution complex with considerable basis in fact.

What about the second generation? One might reasonably assume that half-orcs produce more half-orcs. Does a half-orc mating with a human produce a quarter-orc? What do you do with a quarter-orc? Race it at Santa Anita?

Presumably a half-orc and a full orc produce quarter-humans. Were such creatures to be sold as slaves in the early United States, the Census would reckon them (I assume) as 0.25×0.6 , or 15%, human.

None of this is impossible, and such breeding has considerable poetic possibility — family lines with a trace of orc in them ("a touch of the old claw, old bean"), or some other species, even. Some of the old families of the Shire supposedly had some Elf or Fairy in them; details were not given, the Halflings being too polite to speculate about such matters.

However; there are other ways for traits to manifest themselves, and one of them results in quite amusing results.

Let us suppose that instead of humans (for example) being a complex of many traits, while orcs are a complex of different traits, that both share most traits.

This simplifies some things. Instead of wondering about the feasibility of large-scale interspecies breeding, we treat the two as variants of one race. They differ in only a single trait: humanness or orcness. Somewhere on a specimen's chromosomes is a gene which reads either Orc or Human. The gene is probably on the sex pair — the X-Y chromosomes have an H gene, the creature is human. Two O genes produce an orc. An H-O combination produces a half-orc, and triggers secondary traits associated with both races.

Now for some basic Mendelian genetics. The usual example is roses, so we shall grow some roses. Anyone who remembers the chapter on Mendel from high school biology may want to skip this part.

We're growing pink roses. Unfortunately, there's no such thing. There are, however, red and white roses, and if you cross them, you get pink roses.

Now about the second generation . . .

Each pink rose has associated with it both a red gene and a white one. During reproduction, there is an even chance for one or the other to be given to the offspring, since each parent contributes only half of the various pairs of chromosomes which make up the offspring's genetic heritage. Using this, we can set up a simple chart of the four different combinations possible in the offspring (W stands for white gene, R for red):

PARENT A		Red Gene	White Gene
PARENT B	Red Gene	RR	RW
	White Gene	WR	WW

You can see that a fairly typical second generation of four offspring will produce two with both white and red genes, and, which are there-

fore pink; one with all red genes, and therefore red; and one with all white genes, and therefore white.

I'm sure you can see it coming . . .

If human mates with human, no problem. All the offspring have human (H) genes. Same for orc-orc conjugal bliss. But when half-orc marries half-orc . . .

PARENT A

PARENT B	Orc Gene	Orc Gene	Human Gene	Human Gene
	OO	OH	HO	HH

A nice little nuclear half-orc family will therefore consist of two half-orc parents, two half-orc children, one orc child and one human child.

That's the point of this discussion. How marvelously bizarre! Think of the society this will create!

Also note that there is no fading-bloodline possibility under this set of assumptions. A half-orc breeding with a human will produce two half-orcs and two humans; half-orc and orc produce two half-orcs and two orcs.

Will the non-half-orc children be subjected to taunts at school? Will they be abandoned in the wilderness? What political parties will be formed? Will solicitous parents advise their children to "find a nice half-breed and settle down"?

And finally, think of what happens to the generation gap . . . "Do your parents understand you?" "Nah." "Why not?" "They're another species, man."

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Sage advice

Question: May a character's ability be increased beyond maximum racial abilities (*Players Handbook*, page 15) by magical means (i.e. *Manual of Quickness of Action*, *Wish*, etc.)?

Answer: Using the interpretation from page 11 of the *Dungeon Masters Guide*, it is perfectly acceptable to raise scores above maximum racial limits when using magic. If such were not the case, spells like the second-level Magic-User spell Strength would be useless. — *J. Ward, W. Niebling*

Question: May a character cast a spell by reading aloud from his spell book?

Answer: Absolutely not! The spell books do not contain the power of, say, a scroll with a spell on it; they are a means for the M-U to enable himself to retain a number of magic spells at a single time. Within the framework of each spell are gestures and moves that must be done in a special sequence, as well as materials that must be employed while making the incantation. Simply reading a spell from the spell book will not cause it to be cast while the other conditions of the spell remain unfulfilled. — *J. Ward, W. Niebling*

* * *

Question: Is it okay for a Monk (Lawful Neutral) to sneak up on an opponent and then backstab? (Is this act chaotic? Is this evil?)

Answer: The act of killing a victim without knowing if he/she is truly an enemy (in other words, killing a complete stranger without knowing if he/she presents a threat) is a chaotic act. The act of killing an opponent with the knowledge that there is some other way to overcome him/her is an evil act. It would seem permissible for the Lawful Neutral Monk (or any other similarly aligned being) to attack a known enemy from the back, when circumstances make it necessary to kill that foe. — *J. Ward, W. Niebling*

* * *

Question: Exactly what is involved when a creature is subdued? Unconsciousness? Surrender? Does it apply to player characters?

Answer: First of all (from the DMG, page 67), player characters cannot ever be "subdued" in the sense of forced surrender. The process of subduing involves attacks on creatures of semi-intelligence and higher, in an attempt to instill fear in the mind of the creature being attacked that it could be killed by its opponent(s). Subduing does only 25% of its damage in the form of actual damage (loss of hit points), and the act of subduing will therefore not drive a creature to unconsciousness.

Creatures which are successfully subdued will be fearful of the characters who did the damage to them, and will obey those characters (according to the nature of the creature), out of fear of being punished further. This type of control is dangerous to try to maintain for a long time, because when the subduers show signs of weakness or when the subdued creature reaches a condition of maximum health once again, the once-subdued creature may attack. — *J. Ward, W. Niebling*

Question: Do Bards get bonus spells for Wisdom?

Answer: Yes. — *J. Ward, W. Niebling*

* * *

Question: Are longbows or composite longbows permissible for use underground?

Answer: It is theoretically possible to use any sort of weapon underground if the conditions are proper. We know of a campaign which includes catapults manned by orcs in large underground caverns. The use of a longbow or composite longbow underground would involve some inherent problems that should be evident to any DM (or bow carrier) worth his salt — but they can be used. — *J. Ward, W. Niebling*

* * *

Question: When a character is in a dungeon, the passage of time is usually quicker than normal. But when you take a character "out of action" to learn a new language, for example, does normal time apply to the character?

Answer: With respect to a character, *all* activities are defined in terms of "game time." Review page 37 of the DMG for a full explanation of time. — *J. Ward, W. Niebling*

(Editor's note: Because of the great volume of mail received from readers with "Sage Advice" questions, individual queries cannot be answered by letter, regardless of whether the sender has enclosed return postage for such a reply. The questions which appear most often, as well as the questions which the authors think will be of greatest interest to the greatest number of readers, will be answered in print.

"Sage Advice" is not intended to be a forum for getting answers to questions that are primarily a matter of interpretation. Questions which cannot be answered absolutely one way or the other but require a judgment to be made by the answerer are less liable to be printed than questions which involve a rules clarification and can be answered definitively. Matters of interpretation, no matter how "right" one side may see itself as being, are better dealt with on a player-to-DM basis and not by "Sage Advice.")

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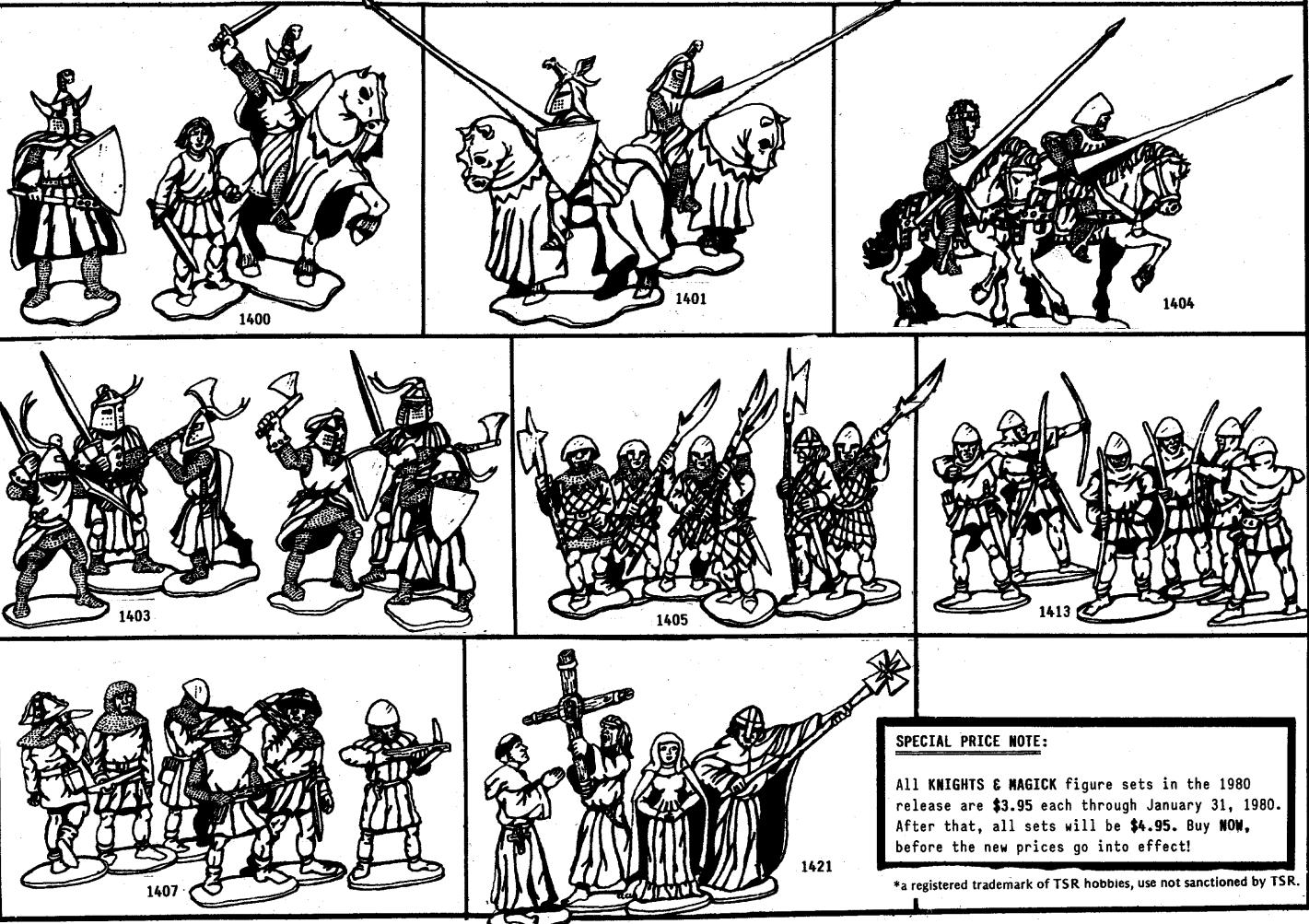
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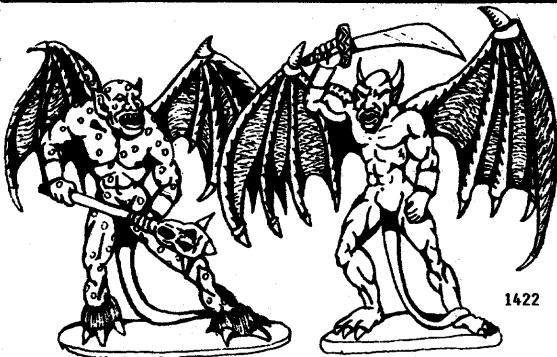
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GIANTS IN THE EARTH

(Editor's note: Beginning with this installment, "Giants in the Earth" welcomes a new author to the column, and in the future the scope of "Giants" will expand to include other contributors as well.

The new writer is Dave Cook, who (like his counterpart, Tom Moldvay) is a member of the TSR Hobbies Design Dept. His rendition of Professor Challenger appears below. Tom and Dave will share responsibility for the column, and may persuade other of the people they work with to contribute ideas and articles as well. In addition, readers of Dragon are invited to contribute to "Giants in the Earth" by sending their ideas or fully written articles to the magazine. All suggestions and articles will be reviewed by Tom Moldvay, and the best contributions will be published, with the original author receiving fun credit and payment for the article.

Contributors are reminded that the purpose of "Giants in the Earth" is to depict characters from legend, classical literature and modern fantasy literature in a manner that makes the characters usable as non-player characters in Advanced Dungeons & Dragons. Anyone desiring to send ideas or actual articles should be familiar with the way in which "Giants" are presented, and should tailor their contributions accordingly.)

C. S. Lewis's REEPICHEEP

7th-level Fighter

ALIGNMENT: Lawful good

HIT POINTS: 67

ARMOR CLASS: 3

NO. OF ATTACKS: 3/2

DAMAGE/ATTACK: 1-6
(+3)

HIT BONUS: +1

MOVE: 9"

PSIONIC ABILITY: Nil

STRENGTH: 18/01

INTELLIGENCE: 12

WISDOM: 9

DEXTERITY: 18/52

CONSTITUTION: 18/37

CHARISMA: 15



Reepicheep is a halfling-sized, intelligent mouse who walks erect on his hind legs. His fur is dark, nearly black. A thin band of gold passes around his head and under one ear. A long crimson feather sticks out of the gold band. He sometimes wears a long red cloak and is never without his rapier slung from his leather belt. The effect of all this finery is bold and striking.

Reepicheep is the most valiant of all the Talking Beasts of Narnia and Chief Mouse of the realm. He is a courtier and a warrior, companion to Prince Caspian of Narnia, and a hero who won undying glory in the second Battle of Beruna.

Reepicheep is the epitome of a gracious cavalier. His manners are extremely courteous and he retains his nonchalance under even the most dangerous circumstances. Reepicheep does not take kindly to insults or fancied insults and he is likely to challenge the offending party to a duel of honor. If the invitation to duel is not accepted, he will belabor the offending party with the flat of his sword to teach the miscreant a lesson in manners. Reepicheep is extremely touchy about his short height.

Reepicheep abhors bullies, cowards, and villains in general. His reaction to evil is similar to that of a paladin. He also hates unfair fights

and, all other things being equal, he will always side with the under-dog.

When Reepicheep was a baby mouse in his cradle, a dryad woman spoke this verse over him:

"Where sky and water meet,
Where the waves grow sweet,
Doubt not Reepicheep
To find all you seek,
There in the utter East."

As Reepicheep says: "I do not know what it means. But the spell of it has been on me all my life." Because of the ambiguous prophecy, or perhaps merely from wanderlust, Reepicheep constantly wanders in search of adventure. Usually he journeys eastward, but wherever he travels he upholds his honor in battle, befriends the needy, and defends the helpless.

Written by Tom Moldvay

BIBLIOGRAPHY: Prince Caspian and The Voyage of the "Dawn Treader", books 2 & 3 of the Chronicles of Narnia (paperback, Collier Books) by C. S. Lewis.

PROFESSOR CHALLENGER

16th-level Fighter with special Sage abilities

ALIGNMENT: Lawful neutral

HIT POINTS: 50

ARMOR CLASS: 7

NO. OF ATTACKS: 2/1

DAMAGE/ATTACK: 1-6
(+4)

HIT BONUS: +2

MOVE: 12"

PSIONIC ABILITY: Nil

STRENGTH: 18/90

INTELLIGENCE: 18

WISDOM: 9

DEXTERITY: 17

CONSTITUTION: 18

CHARISMA: 16



Born in Largs, Scotland, in 1863, George Edward Challenger was perhaps one of the most underrated scientific brains of the 19th century. Educated in Edinburgh and further trained at the British Museum, Challenger's personality quickly pushed him into the field of independent research. Through published papers, scientific debates (often distinguished by their violence), and extensive travels, he gained the notice of the scientific and public worlds.

His most famous and well documented exploit was the expedition he led to South America. From there, he and 3 others returned with conclusive proof and eyewitness accounts of a lost plateau populated by prehistoric life. His semi-accurate prediction that the earth was to pass through a poisonous belt of ether certainly did much to gain him the awe and respect of the public. However, irritated by what he thought were the attentions of idiots, Professor Challenger gradually withdrew from the general populace, eventually involving only himself and selected companions in his experiments. He was quickly forgotten.

In combat, Professor Challenger prefers to rely on his brute strength and surprising speed. When encountered, he will typically carry no more than a hunting knife or a machete (treat as a short sword), but there is a 25% chance that he will have an express hunting rifle with him. This weapon will do 2-12 points of damage each time it hits and the maximum range is 300 yards. Challenger may fire up to 4 shots per round. There is a 5% chance cumulative each round that he will run out of ammunition. In melee, Challenger will prefer to fight unarmed, and with his fists he can do 1-6 points of damage. However, he will not foolishly risk his life to do so.

Professor Challenger's genius gives him abilities much like a sage. However, his mental prowess is such that in his special categories he does not require a library and may answer most general or specific questions in but a few moments. Exacting questions may require from

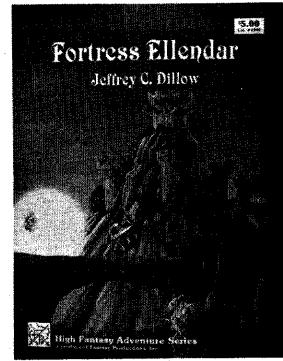
a few hours to a day of study. His chance to answer any question in his specific areas is 80%. His special areas of study are all fauna and human biology. His minor fields are astronomy, chemistry, geology and mineralogy, physics, all flora, human languages, medicine, demi-human biology, and humanoid and giantkind biology. Through his studies he has acquired certain spell-like abilities (although all scientific in his case) usable once per day. These are Cure light wounds, Cure serious wounds, and Cure disease.

Challenger's personality, however, makes him extremely difficult to get along with. He is vain and egotistical, intolerant of the slightest criticism. If slighted, he is liable to respond with verbal abuse or physical violence. He is extremely solitary and secretive and resents intruders, assistants, and followers. These he has been known to throw down stairs, wrestle with, or physically carry out of his house. He also considers all other people to be of lesser intelligence or ability to him and will treat these people in the most irritating and condescending manner. In general, the world is populated by boobs and idiots, according to the Professor. However, Challenger is normally courteous to women (provided they don't interfere) and will be a strong and true supporter of those who can tolerate him. His Charisma score is listed as 16 primarily because of his ability to compel the attention of others and have his wishes normally acted upon. He has a strong degree of "animal magnetism" which is especially noticeable to members of primitive cultures. These groups will often concede to him a position of importance or honor on the basis of his personality alone.

Professor Challenger cuts an almost ridiculous appearance, being short but extremely broad-chested and muscular (he is often likened to a bull). He has thick, black hair covering his back and arms; a heavy, bushy beard; large, dark eyebrows; and coarse hair. His face is often florid or ruddy in color. His arms are unusually long, and this lends to him the appearance of some sort of ape or monkey. His movements are, however, quite quick. His voice is deep and normally very loud. His most distinctive facial feature is his high-domed forehead.

Written by David Cook

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Monsters: How strong is strong?

by Lenard Lakofka

A character with a Girdle of Hill Giant Strength is +3 to hit and +7 to damage. If he/she has a Long Sword, he/she can do from 8 to 19 points of damage versus a large opponent (like a Hill Giant) every time there is a hit in melee. Thus, a Myrmidon so armed has the same chance to hit as a Hill Giant. He/she is likely better armored and may even have more hit points. The normal average is 33 for a roll of 6d10, plus a likely bonus for constitution adding 6, 12, 18 or even 24 more hit points for 39, 45, 51 or 56 hit points on the average. The poor Hill Giant, however, can only do 2-16 points of damage and would actually benefit by putting on a pair of Gauntlets of Ogre Power!

This sort of situation hardly seems accurate. Therefore, I have gone through the Monster Manual and given strong monsters what I feel should be their just strengths. A table of those strengths follows.

You will note that some strong monsters, even those who use weapons, are not given a plus to hit for their strength in the following table. This is because many monsters have a bonus built into/their hit dice which gives them a bonus to hit already. Some common humanoids bearing weapons are given a better chance to hit, but then their experience point value is increased too. A chart showing new experience-point values for giving monsters the chance to use their strength is also given herein.

Notes on nomenclature:

Strengths like 1726 or 1925 are listed. This is done to give a strength range when rolling. Thus a monster with 1826-1925 would reflect a beast that has that strength range. Roll percentile dice adding to 18(25). Those of 1901-1925 would be considered to have a physical strength of 19. Those of 1826 to 1800 would gain that physical strength bonus to hit and/or damage when weapons are used. The bonus to hit or to damage is almost never given if a weapon is not used. A strength of 1726 to 1700 is still a strength of 17.

To hit or to damage is given in forms like 0/+3. This means that the particular monster in question can have no bonus whatsoever (0) or a bonus up to +3 in that category. Look at a Lizard Man, for example. He can have a strength of 12 to 18 (if 18 is rolled then percentile dice may be rolled for the exact percentile strength). Thus, if his strength is 12 to 15 there is no bonus to hit or to damage. At 16 he gains +1 to damage, at 17 +1 to hit and +1 to damage, etc. through a strength of 1800 which is +3 to hit and +6 to damage (per the Strength Chart II in the *Players Handbook*).

Strength is sometimes given as a die-roll range. Look again at the Lizard Man. 2d4 + 10 is given. This means that Lizard Men roll two four-sided dice and add 10 to the result for their physical strength. 1d4 + 14 would mean roll one four-sided die and add 14 to the result for physical strength. Some strengths are absolute for a monster, like 18 or 19, and thus there is no range in that particular monster. (e.g. Werebear at 19, Minotaur at 18 or an Ogre Leader at 1800.)

Following the chart is a discussion on comparing monsters in melee as well as the advantages of gripping (holding) an opponent when a monster has the physical strength to do so.

Editor's note: In the chart beginning at the top of the next column, actual lines of the chart are printed in smaller type. This was necessary to insure that all information pertaining to a certain creature could be included on the same line of the chart. The text which follows some of the lines in the chart refers only to the creature listed immediately above the text. This accompanying text has a large indent in its first line and is printed in the same size type you are now reading.)



Physical Strength for humanoids and monsters

Some of the following information supersedes existing material in the *Monster Manual*; if so, the number(s) involved will be in **boldface**.

Race/Type	Physical Strength	Bonus To Hit	Bonus To Damage	Damage base with-out bonus
Aerial Servant, normal	19	0	0	2-16
berserk	21	0	0	8-32

Note increase in grasping strength in the berserk Servant. Anhkheg, mandibles

Opponents held will strike with weapons at -4. 3-18 damage taken per round of holding coupled with digestive juices.

Ape, Gorilla	1801-1800	0	0	1-6 rend
Note variable Grasping strength.				
Ape, Carnivorous	1826-1925	0	0	1-8 rend
Bear, Black	1801-1800	0	0	2-8 hug
Brown	1826-1925	0	0	2-12 hug
Cave	1851-1950	0	0	2-16 hug
Bugbear, Warrior	16-17	0	0/+1	2-8 or by weapon
Leader	1751-1850	+1	+1/+3	2-8 or by weapon
Chief	1800-1875	+1/+2	+1/+3	2-8 or by weapon

2-8 damage is with a claw attack. Weapons for Bugbears are generally large, thus +1 to the normal damage range is correct for missiles or for striking weapons. E.g. thrown axe, 2-7; mace, 3-8; hammer, 3-6 would be correct 25% of the time. Humans or demihumans must be at least 5' 8" tall and Strength 17 to wield these larger weapons. Bugbears' swords would be long, 2-9 damage; club (morning star), 3-9 25% of the time with the same size/strength requirements for humans/demihumans who hope to wield them. Note further that by getting +1 or +2 to hit, chiefs effectively attack as if they were of 4 and 5 hit dice respectively. Saving throws do not apply to leader and chief Bugbears as a bonus.

Demons: Orcus

20 +6* +8 2d6 +1 fist

Part of this bonus to hit is magical. His weapons, being 15' tall, would always be huge. Thus if he used a morning star, it would deal out a base of 4d4 damage and to this would be added +8; a hammer has 2d4 + 2 base, a flail 2d6 + 2. For a human/demihuman to bear one of these, his/her height must be at least 7' and Strength at least 1891.

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Vrock	1775-1876	0	0	1-4/1-4 1-8/1-8
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This is grasping strength. Those held by a Vrock (usually prior to teleportation) must be in the grasp of two members (feet can grasp). Those held are **-2** to hit if held by 2 members, **-4** if held by 3 members, **helpless** (until the grasp is broken) if held by 4 members. Grasping must be established for one full round before teleportation.

Glabreuz	1801-1800	0	0	2-12/2-12
----------	-----------	---	---	-----------

This is also grasping strength. Teleportation is allowed only if both pincers grasp for one full round. Those held by both are at **-3** to hit.

Devils: Asmodeus	24	+6	+12	5-19
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The **5-19** comes from his rod causing serious wounds (not 4-14 damage): The Rod further does 56 points of damage by frost, 64 by Acid and 80 by lightning. +6 to hit and +12 to damage applies only to striking weapons, not to the rod. Again, weapons would be huge (see Orcus); also add sword, 5d4 base damage.

Baalzebul	23	+5	+11	2-12
-----------	----	----	-----	------

The 2-12 damage range is from the poisonous bite. He might try a weapon attack at +5 to hit and +11 to damage but then no bite and no poison that round. Weapons are huge (see Orcus).

Barbed	1801-1800	0	0	2-8/2-8
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This strength applies to grasping only. If an opponent is held by both claws for one round (-2 to hit for held figure) the Devil may teleport away.

Bone	19	0	0	3-12
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3-12 is for a weapon specific to the Bone Devil, the Bone Hook. It should be considered at 1800 for the purpose of grasping. Those "stuck fast" in the hook can try to break it (Strength of at least 1800 required) or hit the Devil at **-4**. The Devil will teleport only after hitting the victim with its tail at least once. If the Hook is lost then the Devil will do 2-8/2-8 damage from claws. Its opponent, though better held by its claws if both hit, can still strike at only **-2**.

Erinyes	1801	0	0	2-8
---------	------	---	---	-----

The 2-8 is for the dagger. If the weapon is lost, claws do 1-3/1-3. A held victim is at the grasping strength of 1801 but the

victim is only **-1** to hit the Erinyes. Teleportation is only possible if the victim is entangled (per the Rope) or unconscious.

Geryon	24	0	0	3-18/3-18
--------	----	---	---	-----------

Geryon does not use weapons. Note that if an opponent is held by both hands, rending will add 2-20 points of damage. A figure held by Geryon is **-4** to hit back. Geryon will rend and/or sting an opponent and almost never teleport away with him/her/it.

Ice	1876	0	0	1-4 / 1-4
-----	------	---	---	-----------

1876 is a grasping strength only. Opponents held by both hands are at **-2** to hit back. Ice Devils rarely teleport with a victim, preferring to strike with mandibles 2-8 and tails 3-12. Any held victim always loses Dexterity bonuses and usually loses any shield bonus he/she may have (60% chance for shield loss). Damage from the holding appendage(s) is usually automatic if the victim is firmly held.

Djinni, normal	19	0	0	2-16
noble	20	0	0	3-24

Djinni do not try to hold a victim. Their damage range comes from magic and from strength — they almost never (20% chance) use a weapon. If they do, the weapon will be a dagger (damage base 2-7) or a scimitar (damage base 3-12); then it is +3 to hit and +6 or +7 to damage, depending if normal or noble.

Dragons, very young/young	1801	0	0	varies
sub-adult/young adult	1876	0	0	varies
adult	1800	0	0	varies
old			0	varies
very old	20/21	0	0	varies
ancient	22/23	0	0	varies

Dragons are very strong but since claw/claw is used the damage comes from the blow (claws) and never from a weapon. Dragons can, however, pick up a victim and fly away using but one claw. At that point it is essential to know the dragon's grasping strength. Opponents held (only one claw is necessary, except for very young and young which need two claws) are at **-1** to **-6** to strike the dragon, depending upon the dragon's age. A dragon holding a figure can squeeze its victim for claw damage plus 50%, e.g., if a claw normally does 1-6 and a 4 is diced, 50% or 2 is added so that total damage from the squeeze is 6 points.

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Efreet, all

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See Djinni. They use weapons even less often (only 5%) than Djinni.

Ettin 19 0 +6 2-12/2-14

Note the changed damage ranges. The Ettin has no plus to hit due to its 10 hit dice, which already gives a to hit bonus. However, damage should reflect its strength of 19. 2-14 is generated by casting d6 and d8.

Gargoyle 1726-1825 0 0 1-3/1-3

Occasionally a Gargoyle will want to pick up a victim and fly away with the purpose of eating, robbing or dropping the victim to his death from 500 or more feet in altitude. A Gargoyle can pick up 2,500 gp (250 pounds). Victims of strength 1825 or better can always escape. A victim held by a Gargoyle is at no minus to strike back but when the victim is held the Gargoyle can bite automatically as well as deliver damage with both claws. As an aside, Gargoyle shamen might occur in a tribe of 20 or more Gargoyles up to the 2nd level of Clerical ability. Gargoyles can occasionally (35 %) speak common.

Giants: Hill 19 0 +7 2-12

To hit advantages are according to the hit dice of a giant, but the Hill Giant does not receive a good bonus to damage. The Hill Giant is overrated in the texts (see discussion hereafter).

Stone	20	0	+8	2-12
Frost	21	0	+9	2-16
Fire	22	0	+10	2-20
Cloud	23	0	+11	2-24
Storm	24	0	+12	3-30

Much of the discussion here following is about giants so little will be said in the table. Giants do the same bonuses to damage when throwing rocks:

Hill		+7	2-12
Stone		+8	2-24
Fire		+9	2-12
Frost		+10	2-12
Cloud		+11	2-12
Gnoll, normal	16-17	0/+1	+1
leader/guard	1726-1825	+ 1	+ 1/+2
chief	1751-1850	+ 1	+ 1/+3

The 2-8 damage range is from a bite when no weapon is used. Like Bugbears, Gnolls occasionally use large weapons. This percent chance is only 5% for normal Gnolls, 20% for leaders/guards and 50% for chiefs. Large weapons can be used by humans/demihumans of height 5' 8" and Strength 17 or better (thus, "normal" Gnolls of Strength 16 cannot use them). A great bow's arrow has a 2-7 base as a large weapon, pole arm, 3-9; two-handed sword, 2-11; battle axe, 2-9; and morning star 3-9 — remember, these bases are for large weapons only.

Goblin, normal d8+8 0 0/+1 by weapon
leader/assistant d8+9 0/+1 0/+1 by weapon
sub-chief/guard d6+11 0/+1 0/+1 by weapon
chief/bodyguards d4+ 14 0/+1 0/+1 or +2 by weapon

Goblins never use large weapons; they are the same size as human weapons. A Goblin chief can become of 18 Strength (never 1801 or higher). Goblin sub-chiefs and above save as 1-hit-die monsters and a multi-level fighter can only strike his/her normal number of blows against them (while a multi-level fighter gets multiple blows versus normal Goblins). The + 1 to hit applies when the strength equals 17 or 18. In like manner, + 1 to damage applies to those diced at 16 or 17 and + 2 to those diced at 18. For ease of play you might consider leader/assistants at 16, sub-chief/guards at 17 and chief/bodyguards at 18 — thus, all normal Goblins are 15 or less.

Golem: Flesh 19 0 0 2-16/2-16
Clay 22 0 0 3-30
Stone 21 0 0 3-24
Iron 23 0 0 4-40

The Golem already has numerous advantages in combat; adding strength to hit and damage would make it too strong.

Strengths are given in case grasping becomes necessary. A creator might use a Golem to fetch or capture a victim. Flesh and Clay Golems need both hands for this task and a held opponent is at -3 to strike back. Stone Golems using one hand make the victim -2 to hit but a Stone Golem using both hands would make the victim -5. Iron Golems using one hand have victims at -3; two hands, -7. A held

victim can always be damaged for the full range. All attempts to grab are at no damage or minor incidental damage on the round of grasping.

Hobgoblin, normal/leader	16-18	0/+1	+1/+2	by weapon
subchief	1751-1850	+ 1	+1/+3	by weapon
chief/bodyguards	1851-1800	+ 2	+3/+6	by weapon

Hobgoblins can become very strong, stronger than the larger Gnolls can become, or even the largest Bugbears! Note the extra hit points gained by exceptional Hobgoblins. Normal and leader Hobgoblins do not use large weapons. Subchiefs use them 10% of the time and chiefs/bodyguards 25% of the time. The large weapons they might use are limited to a spear 2-7 damage, and morning star 3-9. Invisible Stalker 19 0 0 4-16

The 19 strength measures grasping strength only.

Kobold, normal	4d4	0	0/+1	by weapon
leader types	d4+ 13	0/+1	0/+1	by weapon

All Kobold weapons are small, of course, with any that are magical going to leaders. Those of 16 Strength gain + 1 to damage, those of 17 Strength + 1 to hit and to damage.

Lizard Man, normal	2d4 + 10	0/+3	0/+6	by weapon
leader types	1d4+14	0/+3	0/+6	by weapon

Weapons are used by Lizard Men only 10% of the time for normal varieties. Those that "evolve to a higher state" gain normal Strength bonuses to hit and damage when Strength is from 16 to 1800. Leader types are always from that 10% which use weapons, and they may well also be the tribal Wizard Doctor. Occasionally, two-handed swords are used by leaders of strength 1891 or better.

Werebear	19	0	0	hug 2-16
Minotaur	18	+ 1	+ 2	by weapon

Those using a weapon have a huge one, axe 1-10 base damage or flail 2-9 base damage. Humans/demihumans must be 5' 8" and Strength 18 or better to use these weapons. The bonus to hit and damage never applies to a butt/bite attack.

Ogre, normal	18-1899	+1/+2	+2/+5	by weapon
leader	1800	+ 3	+ 6	by weapon
chief	19	+ 3	+ 7	by weapon

Ogres always use large weapons that humans of 6' or taller can use if their strength is 1826 or better. The base for Ogre weapons is as follows: Spear 2-12, Hammer 3-9, Mace 3-8. Those using claws should do 2-5/2-5 per claw for normal, 3-6/3-6 for leaders and 4-7/4-7 for chiefs. Females would do 1-4/1-4 and young 1-3/1-3. Females have only a 30% chance to use weapons. Young do not use weapons.

Ogre Magi, normal	18-1899	+1/+2	+2/+5	by weapon
exceptional	1800-20	+ 3	+ 6	by weapon
chief	21	+ 4	+ 9	by weapon

These creatures use a combination spear/halberd weapon of huge proportion that does a base 1-12 damage. They can fight as Monks; if you really want to get complex, their skills would be as follows: Normal Ogre Magi 5 attacks in 4 rounds for 2-7 damage per open-hand attack; Exceptional 3 attacks in 2 rounds for 3-9 damage per open-hand attack; Chief 2 attacks per round for 3-12 damage per open-hand attack. Obviously, Strength bonuses to hit and damage do not apply to open-hand attacks. Ogre Magi gain no other Monk abilities, of course.

Orc, normal	2d4+9	0/+1	0/+1	by weapon
leader	d4+ 13	0/+1	0/+1	by weapon
chief	17-18	+ 1	+1/+2	by weapon

Orc weapons are normal-sized in all cases. They gain Strength bonuses for Strengths of 16, 17 and 18 in the normal manner. Only half-orcs have strengths of up to 1800; on rare occasions, a half-ore of 19 strength might occur.

Owlbear	19	0	0	hug 2-16
Sahuagin, normal	3d4+7	0/+3	0/+7	by weapon
large	d4+15	0/+3	+1/+7	by weapon
Salamander	1850	0	0	constriction
Giant Scorpion	1801	0	0	1-10/1-10

A held victim is -2 to hit back but is more likely to be hit by the Giant Scorpion's tail (+ 3 to hit if victim held in both pincers).

Shambling Mound	19	0	0	2-16/2-16
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The strength is for considering grasping (hugging) attacks.

Titan	24	0	+12	3d10
	25		+12	3d12

See giant discussion below.

Treant	19	0	0	2-16/2-16
	20	0	0	3-18/3-18
	21	0	0	4-24/4-24

Treants only punch and never use weapons, but their Strength might be considered in grasping as well as in breaking things down. An opponent held by a Treant might be rended or thrown; either will result in damage of 2-16, 3-18 or 4-24, depending on the size of the Treant. The victim is -3/-4/-5 to hit back, depending upon the size of the Treant. A held victim is only damaged by rending or throwing. Holding with only one hand will make the victim only -1 to hit back but the Treant is then +2 to punch with the other fist.

Troglodyte, normal	3d4+5	0/+1	0/+1	by weapon
leader	d4+13	0/+1	0/+1	by weapon
sub-chief	17-18	+1	+1/+2	by weapon
chief	18 0 1 - 18 7 5	+1/+2	+3	by weapon

Troglodyte weapons are normal size — but note the special vaned dart.

Troll	1876-1890	0	+4	1-4/1-4
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Note that a Troll is very strong and is one of the few monsters that gains its strength in melee without weapons; thus, the +4 to damage. There is no bonus to hit, however. Trolls are large enough to grasp a victim in one hand, making that victim -2 to hit back and the troll at least +2 to hit the victim. If held by both hands the victim is -5 to hit back and the troll can rend for 3-12 points of damage as well as bite at +3 to hit for the normal 2-12 points of biting damage.

Umber Hulk	1876-1975	0	+4/+7	2-8/2-8
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Hulks, like Trolls, can grasp and hold victims (the same percentages apply to the victim's attack and the Hulk's subsequent attacks). A Hulk can hold a victim in both hands and stare into the victim's face. The victim, if it averts the Hulk's glance at that point, is -7 to hit the hulk.

Vampire	1876	+2	+4	with weapon
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Nothing prevents a Vampire from using a weapon if it desires to do so. In fact, weapon use would be common for Vampires who still retain some knowledge of their former profession (Fighter 70%, Cleric 50% and Thief 30%). Naturally, they cannot drain levels by using a weapon. A Vampire will never use a missile of any type.

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Yeti	1801-1800	0	0	squeeze
			2-16	

Yeti do not use weapons.

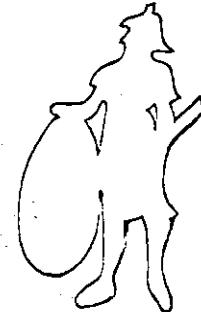
How to calculate the combat ability of a monster

What would happen if a Troll fought a Hill Giant? Judging, by the official experience-point award for each monster, one would likely conclude that the Hill Giant would almost always win. (A Troll is valued at 525 + 8xp/hp and a Hill Giant 1400 + 12xp/hp.) But when considering what happens during combat, that assumption is no longer true.

The Troll has hit dice of 6 + 6. Each roll of d8 will produce an average result of 4.5, so that the average Troll will have $6 \times 4.5 + 6$, or 33, hit points. The troll as outlined in the *Monster Manual* gets three attacks for 5-8/5-8/2-12 damage, which figures out to an average of 6.5 points of damage for each of the first two attacks and an average of 7 for the third attack. Since the opponent Hill Giant is AC 4, the Troll needs a 9 to hit, which represents a 60% chance to score a hit on each opportunity. Thus, the Troll's average damage total for its three attacks is 60% of $6.5 + 6.5 + 7$, or 60% of 20, which equals 12.

The Hill Giant has hit dice of 8 + 1-2. The average Hill Giant will therefore have $8 \times 4.5 + 1.5$, or 37 1/2 hit points. It deals out 2-16 points of damage per successful attack, or an average of 9. The Troll is also AC 4, so the Hill Giant needs an 8 to hit, which represents a 65% chance to score a hit on each opportunity. Thus, the Hill Giant will render an average of 65% of 9, or 5.85, points of damage per attack.

If the Giant has 37 1/2 hit points and receives an average of 12 points of damage from the Troll in each melee round, it will survive for an average of (37 1/2 divided by 12), or 3.125, rounds. The Troll, which has 33 points, will receive an average of 5.85 points of damage per attack, and thus can survive for (33 divided by 5.85), or 5.64, rounds. However, the Troll begins to regenerate on round 4, so that after taking an average of 17.55 (5.85 x 3) points of damage in the first three rounds, it will only take (5.85 minus 3), or 2.85, points of damage from subsequent attacks. A Troll would have 15.45 hit points



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remaining after three rounds of taking full damage, but after that would only lose 2.85 hit points per round, meaning that the Troll can survive for (15.45 divided by 2.85), or 5.42 rounds beyond the first three.

Given three statistics and calculations, how can the Giant hope to win? It cannot outrun the Troll, since both move at 12". It can throw rocks at the Troll, but when it stops to cast a rock the Troll can close in to attack. If the Troll gets hit, it can back off and wait for regeneration to begin. In other words, taking the monsters as described in the *Monster Manual*, the Troll would win almost every time!

An Umber Hulk, valued at 1300 + 12xp/hp, can also beat a Hill Giant in toe-to-toe combat using similar calculations. The Hulk cannot regenerate but its damage figure is higher, it hits more often than the Giant, and its armor class is better. The particulars are as follows:

Hill Giant with 37½ hit points and average damage figure of 9 needs a 10 to hit the Hulk's armor class of 2, which represents a 55% chance to hit. Thus, the Hill Giant's average damage per attack is 4.95.

The Umber Hulk, 8 + 8 hit dice, has an average of 44 hit points, and needs an 8 to hit the Giant's armor class (4), which represents a 65% chance. The Hulk's damage figures are 3-12/3-12/2-10, which have averages of 7.5, 7.5 and 6, for a total of 21. The amount of damage done per hit is 65% of 21, or 13.7.

The Giant's 37½ hit points divided by the Hulk's average damage of 13.7 gives the Giant 2.73 rounds to live. The Hulk's 44 hit points divided by the Giant's average damage of 4.95 means that the Hulk can survive for 8.89 rounds. Add to this the fact that the Hulk has a chance to *Confuse* the Giant, and it can be seen that the Giant almost always loses. (Note: To calculate the chance for the Giant to meet the Hulk's glance during combat, roll d12 for the Hulk and d20 for the Giant. If d12 is higher or equal to d20, the Giant has met the glance. The Giant then gains a saving throw of 12, which represents a 55% chance that the attempt to save will fail. There is a 30% chance per round that d12 will be higher or equal to d20, so the chance of the Giant's meeting the glance and then failing to save against it is (.3 x

.44), or .165 (16.5%). If the Hulk can survive for an average of 8.89 rounds, the chance for the Giant to become confused during that time is approximately 77%. Not exactly in the Giant's favor, is it?

Changing for the better

How can the examples of melee described above be made to favor the Hill Giant vs. the Troll and give the Hill Giant a slight edge on the Umber Hulk, since that is what the experience-point values seem to suggest?

In the listing above, it has been advocated that the Giant be changed to + 7 to damage and a base of 2-12 points of damage per hit. If these figures are used, the Giant will do 14 points of average damage, divided by the 65% chance to hit the Troll's AC 4, for a final figure of 9.1. The Troll's 33 hit points will only last an average of 3.62 rounds; thus, the Troll might not get an opportunity to regenerate, and the melee now favors the Troll only slightly. However, the experience-point values for the monsters are so different that it seems the Hill Giant needs more of an advantage. Giving the Giant three blows every two rounds or two blows per round would turn the melee around. Getting three blows every two rounds is equivalent to 1.5 blows per round, raising the Giant's average damage per round to 1.5 x 9.1, or 13.65. The Troll's 33 hit points would disappear in 2.42 rounds — and the Hill Giant is finally favored.

If the Giant as described above got three blows every two rounds against the Umber Hulk, it would deal out 11.55. points of damage per round on the average, and the Hulk's 44 points would last for 3.81 rounds. That is still not enough of a benefit for the Giant, however, since the Hulk will, on the average, kill the Giant in 2.73 rounds. But if the Giant is given two blows per round, its average damage is doubled from 9.1 to 18.2, and the Hulk's 44 points will only last 2.42 rounds, which is slightly better than the Hulk's figure vs. the Giant of 2.73. If the Giant is able to hurl rocks during the melee without suffering adverse effects as a result, he would be even more strongly favored. Only the Hulk's confusion ability might turn the tide — and the chance of this happening is not nearly as great as it was originally.

If the Hill Giant is given two blows per round and a base damage

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figure of $2-12 + 7$, it becomes worth the $1400 + 12\text{xp}/\text{hp}$ value which is given to it in the *Dungeon Masters Guide* — in fact, it is worth more than that. For this instance and many others, new experience-point values should be given to monsters whose abilities are changed.

The chart which follows gives suggested experience-point (xp) value changes for certain monsters, and lists the changes in the monsters' abilities (taken from the first part of this article) which make the xp change necessary. All increases in experience-point awards are suggestions only, and naturally the final decision about this lies with the DM. Note: When a monster is given a plus to hit, this is effected by

moving over the proper number of columns on the appropriate "to hit" chart — not by adding the "plus" to the actual die roll.

Some of the suggested changes in humanoids are quite dramatic. Remember, they already attack as monsters and not as men, so a + 1 to hit is very potent. When granting plusses to hit, it is strongly suggested to also give a significantly higher xp award for an adversary which kills one of those monsters. This would also hold true if the + 1 comes from a magic weapon or a Bless spell or a similar source. If the opponent is tougher than "normal," characters should get a higher-than-normal award for besting that opponent in combat.

Monster	Current xp	Changes in monster	Suggested new xp
Aerial Servant	$5250 + 20/\text{hp}$	None	Berserk: $6500 + 20/\text{hp}$
Anhkheg	$390 + \text{hp value}$	Once held, new "to hit" need not be rolled; grasping strength 1800	3HD: $280 + 4/\text{hp}$
			4HD: $390 + 5/\text{hp}$
			5HD: $500 + 6/\text{hp}$
			6HD: $625 + 8/\text{hp}$
			7HD: $750 + 10/\text{hp}$
			8HD: $900 + 12/\text{hp}$
			$170 + 6/\text{hp}$
			$235 + 7/\text{hp}$
			$125 + 4/\text{hp}$
			$345 + 6/\text{hp}$
			$525 + 8/\text{hp}$
			Warrior, large weapon: $165 + 4/\text{hp}$
			Leader: $235 + 5/\text{hp}$
			Chief: $400 + 6/\text{hp}$
			$1650 + 11/\text{hp}$
			$3100 + 15/\text{hp}$
			77400
			65400
			$1750 + 11/\text{hp}$
			$3000 + 12/\text{hp}$
			52300
			$4700 + 16/\text{hp}$
			$1000 + 6/\text{hp}$
			Noble: $2400 + 14/\text{hp}$
			One more Exceptional Ability
Demon, Vrock	$1275 + 10/\text{hp}$	Sieze and teleport away, hold opponent	$2400 + 14/\text{hp}$
Carnivorous	$170 + 5/\text{hp}$	Same as above	$2500 + 15/\text{hp}$
Bear, Black	$85 + 4/\text{hp}$	Take into account ability to hold victim	$200 + 5/\text{hp}$
Brown	$300 + 6/\text{hp}$	Same as above	Shamen: variable
Cave	$475 + 8/\text{hp}$	Same as above	$1400 + 12/\text{hp}$
Bugbear, All	$135 + 4/\text{hp}$	Large weapons, bonuses to hit and to damage	$2000 + 12/\text{hp}$
			$2800 + 12/\text{hp}$
			$1800 + 14/\text{hp}$
			$2700 + 14/\text{hp}$
			$3600 + 14/\text{hp}$
			$2400 + 14/\text{hp}$
			$3200 + 14/\text{hp}$
			$3000 + 16/\text{hp}$
			$4200 + 16/\text{hp}$
			$4600 + 16/\text{hp}$
			$6600 + 16/\text{hp}$
			$6200 + 20/\text{hp}$
			$8900 + 20/\text{hp}$
Dragon	$1950 + 14/\text{hp}$	Hold opponent	
Efreedi	$1950 + 14/\text{hp}$	If using a weapon	
Ettin	$1950 + 14/\text{hp}$	+ 6 due to strength; 2- 12/2- 14 weapon base	
Gargoyle	$165 + 5/\text{hp}$	Hold opponent/drop	
Giant, Hill	$1400 + 12/\text{hp}$	+ 7 strength bonus	$1400 + 12/\text{hp}$
		+ 7 and 3 blows every 2 rounds	$2000 + 12/\text{hp}$
		+ 7 and 2 blows every round	$2800 + 12/\text{hp}$
		+ 8 strength bonus	$1800 + 14/\text{hp}$
		+ 8 and 3/2 blows	$2700 + 14/\text{hp}$
		+ 8 and 2/ round	$3600 + 14/\text{hp}$
		+ 9 strength bonus	$2400 + 14/\text{hp}$
Frost	$2250 + 14/\text{hp}$	+ 9 and 3/2 blows	$3200 + 14/\text{hp}$
Fire	$2700 + 16/\text{hp}$	+ 10 strength bonus	$3000 + 16/\text{hp}$
Cloud	$4250 + 16/\text{hp}$	+ 10 and 3/2 blows	$4200 + 16/\text{hp}$
Storm	$5850 + 20/\text{hp}$	+ 11 strength bonus	$4600 + 16/\text{hp}$
		+ 11 and 3/2 blows	$6600 + 16/\text{hp}$
		+ 12 strength bonus	$6200 + 20/\text{hp}$
		+ 12 and 3/2 blows	$8900 + 20/\text{hp}$
(Note: It is not recommended to give the four strongest giants two blows per round at any time. Any Giant may still only hurl one rock per round, if that is the chosen form of attack. Multiple blows per round would usually only be awarded to leaders or exceptional types.)			
Gnoll, normal	$28 + 2/\text{hp}$	Those + 1 to hit or damage only	+ 1 to hit: $45 + 2/\text{hp}$
			Both + 1: $65 + 2/\text{hp}$
		+ 1 to hit some	+ 1 to hit & damage: $65 + 2/\text{hp}$
		+ 2 damage, weapons	+ 1/+2: $85 + 2/\text{hp}$
			Large weapon: add 35
		some up to + 3 to damage	+ 1/ + 3: $110 + 2/\text{hp}$
			+ 1/+2: $85 + 2/\text{hp}$
Note: Any time a monster employs a magic item or device, be sure to award extra experience because the opponent is tougher to beat.			
Goblin, normal	$10 + 1/\text{hp}$	Those + 1 to damage	$0/ + 1$ only: $15 + 1/\text{hp}$
		+ 1 to hit possible	+ 1/+1: $20 + 2/\text{hp}$
			+ 1/+1: $24 + 2/\text{hp}$
		Some + 2 to damage	+ 1/+2: $35 + 2/\text{hp}$

Hobgoblin, normal	20 + 2/hp	All + 1 to damage Those + 1 to hit also Some + 2 or + 3 to damage	25 + 2/hp 35 + 2/hp +1/+2:45 + 2/hp + 1/+3:65 + 2/hp
subchief		+ 2 to hit, + 3 damage + 2 hit, + 4 damage + 2 hit, + 5 damage + 3 hit, + 6 damage	85 + 2/hp 105 + 2/hp 130 + 2/hp 175 + 3/hp
chief			Large weapon bonus: 35
Kobold, normal	5 + 1/hp	Some few + 1 damage	0/ + 1:10 + 1/hp
leaders		S o m e + 1 / + 1	25 + 2/hp
Lizard Man	35 + 3/hp	0 hit, + 1 damage + 1 hit, + 1 damage + 1 hit, + 2 damage + 1 hit, + 3 damage + 2 hit, + 3 damage + 2 hit, + 4 damage + 2 hit, + 5 damage + 3 hit, + 6 damage	40 + 3/hp 50 + 3/hp 65 + 3/hp 85 + 3/hp 110 + 3/hp 140 + 3/hp 170 + 3/hp 225 + 3/hp
Leader		Those employing 2-handed sword	Bonus: 75 points
Minotaur	400 + 8/hp	+ 1 to hit and + 2 to damage, all types	525 + 9/hp
Ogre, normal	90 + 5/hp	+ 1 hit, + 1 damage + 1 hit, + 2 damage + 1 hit, + 3 damage + 2 hit, + 3 damage + 2 hit, + 4 damage + 2 hit, + 5 damage + 3 hit, + 6 damage	100 + 5/hp 140 + 5/hp 185 + 5/hp 230 + 6/hp 290 + 6/hp 350 + 6/hp 425 + 7/hp
Leader		+ 1 hit, + 1 to + 3 damage	510 + 8/hp
Chief		+ 2 hit, + 3 damage	900 + 6/hp
Ogre Mage	900 + 6/hp.	+ 2 hit, + 4 damage + 2 hit, + 5 damage + 3 hit, + 6 damage + 3 hit, + 7 damage + 1 hit, + 1 to + 3 damage	950 + 6/hp 1000 + 6/hp 1075 + 6/hp 1150 + 7/hp 1225 + 7/hp 1300 + 7/hp 1450 + 8/hp
exceptional		+ 2 hit, + 3 damage + 2 hit, + 4 damage + 2 hit, + 5 damage + 3 hit, + 6 damage + 3 hit, + 7 damage + 3 hit, + 8 damage	15 + 1/hp 20 + 1/hp 25 + 2/hp 30 + 2/hp 35 + 2/hp
chief		+ 4 hit, + 9 damage	750 + 6/hp
Orc, normal	10 + 1/hp	0 hit, + 1 damage 1 hit, + 1 damage	7500 + 25/hp
leader	20 + 2/hp	0 hit, + 1 damage + 1 hit, + 1 damage	9600 + 30/hp
chief	20 + 2/hp	+ 1 hit, + 2 damage	11700 + 35/hp
Giant Scorpion	650 + 6/hp	Held victim more likely to be hit; -2 to hit back	Note: Obviously, Titans cannot be given any plus to hit since that would make them certain to hit even armor class — 1.
Titan	7000 + 25/hp 9000 + 30/hp 11000 + 35/hp	0 to hit, + 12 to damage 0 to hit, + 12 to damage 0 to hit, + 12 to damage	1200 + 10/hp 1950 + 14/hp 2850 + 16/hp
Treant	36 + 2/hp	+ 0 hit, + 1 damage + 1 hit, + 1 damage	Rend for 2-16; held victim -3 to hit back
Troglodyte, normal	65 + 3/hp	0 hit, + 1 damage	Rend for 3-18; held victim -4 to hit back
leader	110 + 4/hp	+ 1 hit, + 1 damage	Rend for 4-24; held victim -5 to hit back
sub chief	300 + 6/hp	+ 1 hit, + 2 damage	+ 0 hit, + 1 damage
chief		+ 1 hit, + 3 damage	+ 1 hit, + 1 damage
Troll	525 + 8/hp	+ 2 hit, + 3 damage	+ 1 hit, + 2 damage
Umber Hulk	1300 + 12/hp	Hold victim; underrated in general	+ 1 hit, + 3 damage
Vampire	3800 + 12/hp	+ 4 to damage per claw + 5 to damage per claw + 6 to damage per claw + 7 to damage per claw	+ 4 to damage per claw
Yeti	435 + 5/hp	Using a weapon; probably more intelligent in general	+ 5 to damage per claw + 6 to damage per claw + 7 to damage per claw
		Hold opponents	+ 1300 + 12/hp 1400 + 12/hp 1525 + 12/hp 1675 + 12/hp
			4100 + 12/hp
			485 + 5/hp

Note: It might seem stupid for a Vampire to use a weapon when it can drain 2 levels per hit in melee; yet there are circumstances, especially versus only one or two opponents, where the larger damage range of a weapon might be desired.

Breaking a monster's grasp

The ability to grasp (hold) an opponent has been given. How can this grasp be broken? One method is to take a full round to use the victim's own physical strength to break the grip. If the victim is stronger, the break is automatic. E.g., if the monster holds with a Strength of 1844, then any victim of at least 1845 Strength can break free. Those of lesser Strength can also be given a chance. If the victim had a Strength of 17 it would be necessary, for this purpose only, to see what his/her percentile strength was. Roll percentile dice and add to 17 just as you would add to 18, for a result of 1701 to 1700. A victim who diced 1701 to 1744 would have no chance to escape against a monster of 1844 Strength. Those of 1745 to 1700 would have a chance equal to the difference in Strengths. Let's say a 1778 were rolled. $1778 - 1744 = 34$ so the victim has a 34% chance to break the grip by physical strength alone. (See Aerial Servant in the Monster Manual for like information.)

In addition, a victim might try to strike the monster with a weapon. For every point of damage inflicted on the monster — and note that holding very often gives the victim a minus to strike back (See Demon, Vrock, for example) — give the victim a 7% chance to break free. Naturally, killing the monster solves the problem of breaking free altogether. Held opponents are at an initiative disadvantage: Subtract two from all initiative dice of held opponents! Most spells are virtually impossible to cast, since material components cannot be attained and/or somatic movements are prevented. If "holding" seems wrong to you, just page through the *Monster Manual* and you will see numerous drawings of a monster holding someone.

Finally, some small statement should be made about encumbrance and strength. It is fine to put on a Girdle of Giant Strength, but do you believe that a Halfling with such an item can really hold an extra 1200 pounds (Storm Giant strength) without problem? Bulk of the encumbrance as well as stature of the strong figure also comes into play. A Giant can carry such weights due to size as well as due to strength. Thus, I'd limit maximum extra encumbrance to 10 pounds per inch of actual character height.

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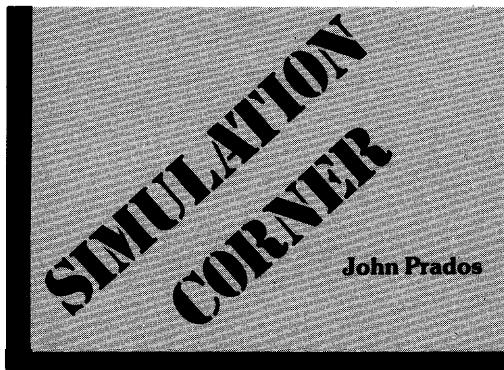
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A history of games and gaming?

Some issues ago, when *Simulation Corner* was discussing innovation in game design, the statement was made that the advent of Simulations Publications, Inc. (SPI) at the time it occurred represented the cutting edge of a new wave of designers conscious of the need to eliminate long-standing ambiguities in games. As an example, that column mentioned the problem of rivers running through the center of hexes and credited SPI with resolving the ambiguity by beginning to draw in rivers along the hexsides between hexes in the grid. Subsequently reader Sam Maverick, of Santa Clara, California, wrote in to say (quite properly) that in the Avalon Hill first edition of *D-Day*, published in 1965, the rivers were in fact run along hexsides. Mr. Maverick is entirely correct and I defer to his superior recollection of this game's history.

The *D-Day* incident illustrates an aspect of the game hobby that is really quite perplexing. That is, in a hobby that treats history explicitly in its products, and develops by means of the sequential innovation of rules and game systems, there is really very little sense of the history and development of the hobby. The error in *Simulation Corner* occurred through pure oversight — certainly, *D-Day* has been played enough times for everyone to be aware that its rivers in fact do run along hexsides. The point, however, is that because the gaming hobby lacks any real record of its history and accomplishments, the gamer is thrown back on his own memory for any sense of historical perspective. This may not be a problem for hobbyists who have been around for a long time, but the situation may be entirely different for recent entrants into the hobby. How many of us have sat back scratching our heads in ignorance while fellow gamers roll on the floors laughing about some notorious "glitch" in a design we have never heard of? Here *Simulation Corner* will take a look at the question of a record of game hobby history and comment on the kinds of things that could be done on the subject.

In the first place there are several elements that contribute to any real history. These are articles, books, documents and, to be sure, personal recollections. Such sources are usually gathered in libraries, and the better the library the more extensive its collection. The best libraries are even useful to already knowledgeable professional historians, who may consult them to develop information in interesting new ways for a much wider circle of readers. Needless to say, there is no such collection to which the game designer, or historian, may refer. There is not even a consolidated collection of game rules from all games that may be freely consulted. Let us survey the available resources.

First is the question of articles. To my knowledge, the record here is quite slim. There have been occasional articles in *Strategy and Tactics* on the history of gaming as well as an article in *Moves* on the history of the Origins convention. Many years ago there was also a quarterly bibliography of new games and articles produced by George Phillips of California. More recently there have been interviews with figures in the hobby that run in such magazines as *F&M*, *Moves*, and the Avalon Hill General, among others. One would have to subscribe to and keep up with over a dozen publications, however, to have access to the article records on game history. Further, even if one had access to all these sources, the article contents themselves are spotty and serendipitous and so do not represent a comprehensive history of gaming.

Well, if not articles, then how about books? At least in a book there

is space for an in-depth treatment so that a game history could presumably be published with very great detail. Moreover, books on the gaming hobby have in fact become more numerous. In just the past year there have been three of them: Jon Freeman's *The Playboy Winner's Guide to Board Wargames*, Jim Dunnigan's *The Complete Wargames Handbook*, and the *Complete Book of Wargames* by the editors of Consumer Guide with Jon Freeman. These books add to a growing literature on the subject which includes previous books from SPI and from Britain's Nicolas Palmer.

Unfortunately, all of these books are no help at all in establishing the record. Except for Dunnigan, who purports to "train" a novice to play wargames, all of the books focus on providing capsule reviews of many different games that are largely available on the market. They may be useful to the hobbyist who wants to decide what new games to acquire, but they are little help if one wants to trace the genealogy of some game design innovation. The best account of gaming history published in a book remains that of Andrew Wilson in his *The Bomb and the Computer*, published as far back as 1968. There is a current rumor that Nicky Palmer is engaged in writing a second book on games and one can only hope that this volume exhibits a better sense of history than its predecessors.

No doubt one of the problems in generating an historical account of the development of games and game designs is the patent lack of documentary sources. In part this reflects the fact that working papers used in creating game designs might not always be intelligible to outside readers, but it is also a reflection of the attitude toward keeping records at all. Publishing houses in the industry always aim at the next game and rarely conserve materials from the last one. With the rapid turnover of research and development staffs at some companies, it is little wonder that often no staff person can even be found who is capable of answering rules questions that are submitted on games long out of the production cycle. Given the fact that documentary records are not often kept, and since it is not at all clear that publishing houses would grant access to those documents that have been preserved, the overall value of documentary resources must be judged as distinctly limited at best.

As if the sheer lack of research materials for a game history were not enough, the situation is further complicated by the fact that there are no accessible depositories of the sources that do exist. True, several of the game companies and also some of the larger game clubs maintain common game libraries, but these facilities are intended for design and play use and not to provide a record of game history. Again, as is the case with documents, the owners of such game libraries are under no obligation to make them available for public use. As for public libraries, there have been arguments that games are impossible to retain on the shelves with their components complete in the face of the errors and/or purposefulness of users. This writer has not yet encountered a public library which actively maintains a lending game collection. *Simulation Corner* would be interested to hear of any libraries that do so.

Finally, a comment on personal recollections. These may be the best sources on game history that there are. For one thing the memories of hobbyists, designers, and producers offer the richest possible veins for exploration into game history. For another, there is literally no other way to get the colorful kinds of detail that memory

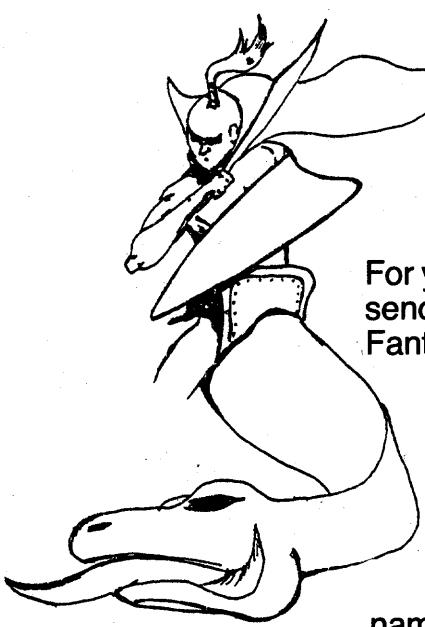
provides. It is true that memories play tricks, as when this writer forgot about the rivers in D-Day, but the breadth of experience thus accessible is unparalleled in any of the other types of sources we have discussed. Designer David Isby has long maintained that an oral history of gaming would be a great idea, and there is little doubt that he is right. Indeed, an oral-history study of gaming would show incomparably in contrast with the existing book literature of the game hobby.

On the other hand, even memories are in danger of being lost for several reasons. One is age and the fact that people drift away from the hobby. Avalon Hill founder Charles Roberts, for example, may no longer be interested in contributing to such a game history. The recollections of SPI designer John Young, and of noted rules critic Abe Fox, have passed beyond this world. Staff designer Joe Balkowski, a talented man who almost carried SPI's R&D staff himself for some troubled months, and is not as well known as he should be in the field, is rumored to be leaving the hobby for new pastures.

What can be done? For one thing, gamers can encourage libraries to begin collections of games along with their own printed materials. Writers should be encouraged to comment on the history of games or design ideas. Future books should be more attentive to this aspect of gaming and not focused so much on "capsule reviews."

A real history of gaming would be an interesting project in itself. Perhaps someday down the line the hobby could even have a central research library completely stocked with the kinds of things necessary to understanding game history. Understanding game history contributes to the enjoyment of games, making design ideas come alive with their use in game systems, and making it easier to understand why a particular game is different or interesting. Perhaps we all need a little more game history on our hobby menus.

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Convention schedule

ORCCON 1981, Jan. 16-18 — Game convention and exposition to be held in the convention facility of the Sheraton-Anaheim Hotel in Anaheim, Calif. For more information, contact ORCCON, c/o Tim Curran, 3342 Quail Run Road, Los Alamitos CA 90720, phone (213) 424-3180 or (213) 596-3040.

USACON 3, Jan. 16-18 — To be held at the University Center of the University of South Alabama, Mobile, Ala. Science fiction, fantasy and board games planned. Preregistration \$5. For more information, contact Leo Vaulin, 5856 Lisloy Drive, Mobile AL 36608.

RIVER CITY CON, Jan. 30-Feb. 1 — To be held at Cosumnes River College, Sacramento, Calif., and sponsored by the college's Office of Community Services. Featuring a 300-player *AD&D* tournament, plus movies, merchants' booths, demonstrations and informal gaming. More information is available from tournament director Alanson L. Hertzberg, c/o Cosumnes College Office of Community Services, 8401 Center Parkway, Sacramento CA 95823.

GEN CON® SOUTH '81, Feb. 6-8 — Co-sponsored by TSR Hobbies, Inc., and the Cowford Dragoons, the event will be held at the Beaches Ramada Inn, Jacksonville Beach, Fla. Requests for information should be directed to Cowford Dragoons, c/o Carl Smith, 5333 Santa Monica Blvd. North, Jacksonville FL 32207.

DUNDRACON VI, Feb. 14-16 — A fantasy role-playing and science-fiction gaming convention, to be held at the Leamington Hotel, 19th & Franklin Streets, Oakland, Calif. 94612. Convention pre-registration is \$12 through Jan. 15, \$15 thereafter. Hotel room requests should be made to the hotel, convention registrations sent to DunDraCon, 386 Alcatraz Ave., Oakland CA 94618.

STELLAR CON VI, Feb. 27-Mar. 1 — Sponsored by the Science Fiction Fantasy Federation, to be held at the University of North Carolina at Greensboro. Featuring games, lectures, exhibits, costume contest. For more information, contact David Allen, Box 4-EUC, UNC-Greensboro, Greensboro NC 27412.

OWLCON II, March 6-8 — Sponsored by the Rice Program Council, to be held at Rice University, Houston, Tex., in the Rice Memorial Center and surrounding buildings. Science fiction, fantasy, and other wargaming events. For more information, send SASE to OwlCon II, Rice Program Council, Box 1892, Houston TX 77001.

COASTCON '81, March 13-15 — Scheduled to be held at the Royal D'Iberville in Biloxi, Miss. For more information, contact CoastCon '81, P.O. Box 6025, Biloxi MS 39532.



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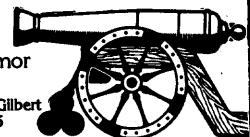
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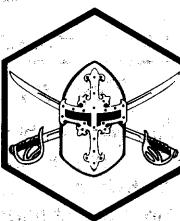
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FOOD FIGHT

INTRODUCTION

Testing, testing . . . does this thing work? Can you hear me? Ahem, Welcome to Food Fight. We are happy to see so many bright, eager, smiling faces out there. Some of the faces are new; some we remember from last time. To all of you, the oldtimers and newcomers, we say, "welcome."

We most certainly hope you will have a fine and worthwhile time here at Food Fight. We are here, of course, to do everything in our power to see that you have a fine and worthwhile time. And, we feel certain you will have a fine and worthwhile time here at Food Fight. If, that is, you just follow a few simple rules. All of you.

Those of you who were here last time will no doubt recognize many of these . . . guidelines. We ask you to listen as closely as we know all the newcomers are listening, because there are some new rules, too. And we want everyone to know all the rules here at Food Fight.

So, without further ado, let us take a look at the rules of Food Fight.

OVERVIEW

Actually, there are two sets of rules, since Food Fight is really two games—Basic and Advanced. Basic Food Fight (BFF) is simplified for ease of play, allowing players to quickly digest the rules and get right into the meat of the contest. Advanced Food Fight (AFF) features more accurate simulation, and hence greater complexity, although the fast-paced, short-order flavor of BFF is retained.

In BFF, students vie for valor in a contest of cafeteria conflict, battling other students, teachers and cafeteria personnel in a showdown of strategy, waging war with tossed tea, peppering their prey with pizza, until all students are either apprehended by faculty and staff and taken to the principal's office, or until one student emerges victorious: The Champion Food Fighter!

In Advanced Food Fight, players abandon the constraints of the traditional board game, turning the rules into a smorgasbord from which they pick and choose variants and scenarios, using dice to randomly generate "students" with different abilities who contend with the conflict wherever the confrontation takes place, a true role-playing game where the setting and players change with every session, from a bountiful brunch by the beautiful people to a gathering of gluttons.

BASIC FOOD FIGHT (BFF)

The following components are needed to play BFF:

- Two six-sided dice (not included)
- Four student counters
- Six teacher counters
- Four garbage can counters
- 86 food counters (four of each of the 20 BFF foods, except for milk, hard rolls and apples of which there are six apiece)
- 15 trays
- 18 garbage counters

Cut out the above counters from the area adjoining the game board and keep them separate from the AFF counters until you are ready to play AFF. If you have already cut up the counter sheet and mixed AFF and BFF counters, it will now be necessary to spend unnecessary time separating the two types of counters. Now, don't you wish you'd been more patient and followed instructions?

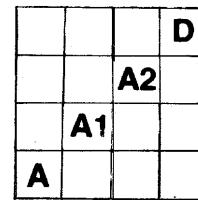
BFF is a game for two to four players. In a two-person game each

player moves two students; in three-person and four-person games, each player moves one student apiece.

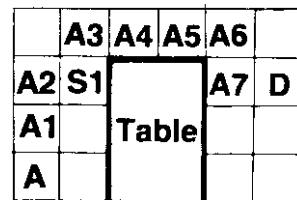
At the beginning of each BFF game, players determine which of the four students they will move. Players may roll one six-sided die apiece, with the highest roller choosing a student first, or the players may act like mature men and women, discuss the issue sensibly and arrive at a mutually agreeable method for deciding who plays which students. The four student counters, for example, could be placed in a cup and drawn by each player, couldn't they? But before we talk more about how to start playing the game, it would make sense to get back to the rules, wouldn't it?

Now then, where were we? Oh, yes. There are two types of characters in BFF: students and faculty/staff members (F/S). These characters have different types of attributes, as will be discussed later. But the characters do have something in common: In BFF these attributes are fixed at the same levels at the beginning of each game, although they may change during the game. Students and F/S have another thing in common too: They move in a similar fashion, from one adjacent square to another, horizontally, vertically or diagonally, changing directions when desired or needed. (Students and faculty/staff members have other things in common. The administration here at Food Fight will tell you students those things, when you need to know them. Don't worry: The F/S don't know what those things are, either. The administration will tell the F/S when they need to know it, too. See, that's another thing the students and F/S have in common!)

Of course, a few qualifications must be made to this general rule. Characters cannot move onto squares occupied by tables or other characters. However, characters may move through squares occupied by characters who are stunned, but may not occupy the same square at the end of a turn. And, no one may leave the cafeteria except to go to the principal's office.



Panel 1



Panel 2

Movement

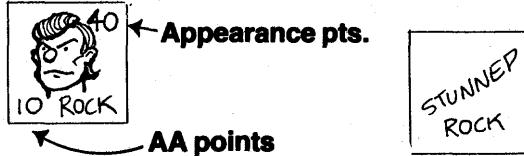
Panel 1: Movement from A to A2 requires two AA points.

Panel 2: If A wanted to move from initial position to one of nearest squares adjacent to D, expenditure of 6 AA points would be required, because no movement allowed over table or through squares occupied by another character. Both A6 and A7 are six squares away from A and adjacent to D.

Since we're talking about the board, you may detach the board from the rest of this month's *Dragon*. Careful now! If you mess this one up they won't give you another board unless you give them more money for another magazine. That's it. Backfold the board along the crease, and it should lie flat on the table or whatever playing surface you set it on. Take a minute to look at the board, although you must read the rest of the rules to be able to figure out what to do with it.

Each game of BFF is composed of 10 rounds. A round consists of one turn for each student. The sequence of play during a round is as follows: Roll to determine the new F/S, if any, which arrives at the cafeteria to quell the food fight; move all F/S, including the new arrival; remove from play any students apprehended in the preceding round; perform students' turns.

THE PLAYER CHARACTERS



The Students

Four students with predetermined attributes are included with BFF: Rock, the captain of the football team and the homecoming king; Connie, the Student Council secretary and cheerleader; Dwayne, the science-fair winner; and Lennie the Loser, who had to ask someone to explain to him what his nickname meant.

Two numbers, representing the student's predetermined attributes, appear on the front side of each student counter. These attributes vary from student to student; just as in real life, each student has his strong points and his weak points.

Action Allowance

The number in the lower left-hand corner is the student's Action Allowance (AA). Basically, the AA represents the number of things, or actions, a student can do during the course of the student's turn: move, pick up food and/or attack other students and faculty members. Each square into which a student moves, each stop a student makes to pick up food or other cafeteria implements, and each act of attack (AOA) consumes one of the student's AA points. A student may do anything the student is capable of doing at any time during the turn, so long as the student has sufficient AA points: The student may attack, then move, then pick up food, then move, then attack and so on, in any combination of patterns until the student's AA is expended for that turn. Note: Students must use all of their AA during each of their turns.

In BFF, AA's range from 4 to 10. A student with an AA of four may move four squares, engage in four different AOA's, obtain food on four separate occasions or do any combination of the above during the student's turn.

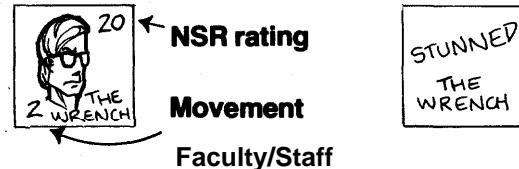
Students moving while they possess food or trays incur no movement penalty.

Appearance Rating

The number in the upper right-hand corner of each student counter is the student's Appearance Rating (AR), which defines the amount of damage a student and his clothes can absorb during the course of the game. A student's AR is actually in inverse proportion to the student's appearance. Rock, the football-team captain, is in reality a good-looking, but vain fellow. He has a relatively low AR because he cannot suffer large amounts of damage before getting embarrassed and retiring from the food fight. Conversely, Lennie cares not a whit for his appearance. Indeed, there is precious little of it about which anyone could care — a fact that is all too obvious, especially to those unfortunate students who must sit beside him. His appearance, or lack thereof, is an invaluable aid in BFF, because he can absorb relatively huge amounts of damage before the gobs of goo force him to sue for a cease-fire.

When a successful hit is made against a student, the resulting damage points are subtracted from the student's AR. When a student's AR reaches zero, the student immediately halts all action and waits meekly for the nearest F/S to reach him, whereupon he is apprehended and may be taken to the principal's office.

AR's at the outset of the game range from 40 to 100.



Faculty/Staff

Six Faculty/Staff personnel (F/S) will attempt to apprehend the students in BFF. F/S counters appear similar to student counters. You can distinguish F/S counters by the names of the individuals: Dr. Adenoid, the science teacher; Miss Pallid, the librarian; "Coach," the gym teacher; The Wrench, the shop teacher; Crazy Annie, the cafeteria kitchen queen; and Mad Oscar, the jaded janitor. None of these names is Rock, Lennie, Dwayne or Connie, so they aren't students and must be F/S.

On one side of each F/S counter appear the name of the F/S and the word "stunned." The counter should be turned to this side when the F/S has been stunned, as will be discussed below, if you'd stop interrupting me so I could finish. On the other side of the counters are two numbers. The number in the upper right-hand corner is the F/S's AA. However, F/S do not engage in AOA's. Thus, they do not pick up food, but only move, pursuing people. A F/S's AA is essentially a movement allowance, the number of squares the F/S may move each round. The other number is the F/S Needed to Stun Rating, which will be discussed a little later.

Each F/S is basically an automaton controlled by the administration through dice rolls. The appearance of F/S during the game is regulated by this randomness; once a F/S enters the cafeteria its future course of action is always predetermined by specific rules mandated by the administration or determined by random dice rolls. We're telling you this, not so you'll feel sorry for F/S, but so you'll realize they don't really control anything they do.

Each F/S emerges from a different exit during play. At the beginning of the game and at the beginning of each subsequent round, players alternate rolling one die to determine which F/S comes into the cafeteria during that round. Consult the F/S Appearance/Attribute Chart to determine which rolls cause which F/S to answer the alarm and come to the cafeteria. Once in the cafeteria, F/S may leave only to accompany students to the principal's office.

NOTE: If a die roll calls for the appearance of a F/S which is already in play, the die is rolled again until an available F/S is rolled. (F/S wait in the F/S lounge, which is off limits to all students.) If an F/S is rolled who had earlier been removed from play to take an apprehended student to the principal's office, that F/S re-enters the foray, having cleaned up and again ready to pursue students.

At the beginning of a round, F/S are moved in the order in which they appear on the F/S Appearance/Attribute Chart. If not all F/S are in the cafeteria, a new F/S arriving at the cafeteria moves first, then Miss Pallid, then Dr. Adenoid, then The Wrench, Crazy Annie, Mad Oscar and "Coach."

During the F/S movement phase, each F/S moves towards the nearest unapprehended student who has committed an act of attack during the food fight (ie, has attacked another character, or picked up food from a table or the floor). At the end of the F/S's movement, the F/S will always land on an unmessed square, if given a choice between landing on a messed square or an unmessed square.

Any time there is a question about the course or destination of a F/S, dice are rolled to resolve the dispute. For example, if the F/S is the same distance from two or more students, the students roll one die apiece, with the low roller becoming the F/S's target for that round only. Or, if there are two paths the F/S could take in the direction of a student, one course is taken on rolls of 1,2, or 3, and the other course is taken on rolls of 4,5 or 6. You get the idea?

F/S do not hold grudges against students who attack them, unless the student dumps on the F/S with a trayful of food or a garbage can. When this occurs, a primordial rage is awakened within the F/S, who will pursue only the offending student for the remainder of the game, ignoring all other students and their attacks, until the offending student has been apprehended. The F/S then goes into an un-primordial rage state; the dormant primordial rage can only be awakened by another dump.



F/S Attributes

Just like students, F/S have varying attributes. F/S AAs range from one to four. The other attribute of F/S is their "needed to stun rating," or NSR. This rating, which varies from 10 to 25, listed in the upper right-hand corner of the F/S counters. The NSR is the amount of damage the F/S can suffer in one round. Each hit of appearance damage during a round is subtracted from this number. If the NSR reaches zero, the F/S is stunned for the remainder of the current round and one additional round. (When F/S and students are stunned, their counters should immediately be turned over to the "stunned" side.) All F/S who are not stunned in a given round begin the next round with their full NSR with which they started the food fight.

Apprehension of Students

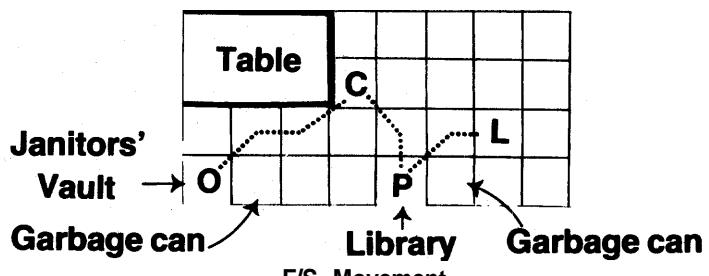
A F/S apprehends a student by landing on the square which is occupied by a student. Immediately upon being apprehended, the student is given a saving roll vs. the student's Action Allowance. The student rolls two dice; the student has eluded the grasp of the F/S and may continue moving if the roll is greater than the student's Action Allowance. A student who is stunned (see below) receives no saving roll.

If the student loses the saving roll, the F/S does not immediately take the student to the Principal's Office. Instead, the F/S begins a lecture, chastising the student for participating in the food fight. This lecture lasts at least until the student's next turn. The student, of course, should not listen to the lecture, but should be plotting his or her future course of action.

At this point, the student has two alternatives: The student may use telepathy generated by the tie that binds all students and plead with the other students to come to the rescue. The student is freed if students do come to the rescue and inflict enough damage on the apprehending F/S to stun the F/S. If the student is freed, the student is allowed to resume play, *in proper sequence*. If the freed student's turn has already passed in the round, the student may be captured

F/S Appearance/Attribute Chart

Roll	F/S	Exit	AA	NSR
1	Miss Pallid	Library	1	10
2	Dr. Adenoid	Science lab	1	20
3	The Wrench	Shop	2	20
4	Crazy Annie	Kitchen	2	15
5	Mad Oscar	Janitors' Vault	3	25
6	"Coach"	Gym	4	20



F/S Movement

Another round is beginning. The roll for new F/S answering the alarm is 1, sending Miss Pallid (P) into the action. Lennie and Connie (L and C, respectively) are safe from immediate apprehension. To determine Miss Pallid's course, the players moving Lennie and Connie each roll one die, with the F/S moving toward the low roller. Both Connie and Lennie are in good positions to subdue Miss Pallid on the next round, unless a 5 is rolled in the next F/S movement phase. In that event, Mad Oscar (O) would come crawling out of the janitor's vault and capture Connie.

by other F/S when F/S are moved at the beginning of the next round.

The apprehended student has a second alternative: Immediate Last-Ditch Assault. If the student cannot stand the lecture being given by the apprehending F/S, or if the student judges it unlikely



that other students will come to the rescue, the student may, as soon as it is his or her turn, launch the assault, using whatever food or cafeteria paraphernalia the student has in his or her possession — *and only those items*. Hits are scored as usual. If enough appearance damage is done to stun the F/S, or if physical damage stuns the F/S, the student goes free. The Last-Ditch Assault costs no AA points. If the Last-Ditch Assault fails, the teacher immediately ceases the lecture and takes the student to the Principal's Office, with no chance of being rescued by other students.

However, the apprehended student who fails a saving throw vs. his or her AA cannot use both of these alternatives. The student must choose one. And only one. Which one will it be? Tick, tick. . .

Students who opt for listening to the lecture and attempting to enlist the aid of other students must drop all food and cafeteria paraphernalia in their possession. These items are removed from play.

NOTE: Coming to the aid of an apprehended student qualifies the rescuing student for the Special Food Fight Order of Merit. Send nominations to Dragon Publishing, P.O. Box 110, Lake Geneva, WI 53147.

FOOD

BFF is, as its name indicates, a battle using food as weapons. In addition, certain other cafeteria paraphernalia, trays and garbage cans, may also be used to obliterate opponents. As is the case with life, students and F/S, the 20 BFF foods and these other items each have strong points and weak points. But before we discuss that, let's learn how food and paraphernalia are obtained.

Food Line

In BFF there is one Food Line, located at the end of the cafeteria near the kitchen, shop and lab entrances. The line covers eight squares: an entrance, six piles (one for each of the Five Food Families, plus another for trays) and an exit.

Movement within the Food Line is made without expenditure of

AA points once a student has moved onto the entrance square. One trip through the line requires one AA point, representing the act of obtaining food, and entitles the student to move onto the exit square. The expenditure of one more AA point is needed to move from the exit onto the cafeteria floor. A student using his/her last AA point during a turn to move onto the entrance square must stay at the entrance until the following round, blocking other students from entering the line. A student using his/her last AA point of a turn to obtain food from the Food Line must stay on the exit square until the following round, blocking movement of other students through the line. NO ACTS OF ATTACK MAY TAKE PLACE IN THE FOOD LINE. STUDENTS MUST LEAVE THE EXIT SQUARE BEFORE ENGAGING IN AN ACT OF ATTACK, AND A STUDENT IN THE FOOD LINE MAY NOT BE A TARGET.

During his/her first trip through the Food Line, each student must select one full meal, consisting of one serving from each of the Five Food Families piles, which the student places on a tray, also obtained from the line. Students may go through the Food Line to obtain their meal at any time during the conflict, but must take the full meal during their first trip through the Food Line. In addition, the following rules should be observed by students in the Food Line:

1. Students may return to the Food Line for seconds, but only after their trays are emptied (not necessarily by an attack) or set down.
2. When obtaining seconds, thirds, etc., students will grab only one food item or one tray per trip.
3. Students will dispose of this item (by setting it down or attacking with it) before returning for thirds, fourths, etc.
4. Students may make as many return trips to the Food Line as they like, but will only take one item, following the above conditions (rules 1 through 3), on each subsequent trip.
5. Students will take one item from each of the five piles on their first trip through the Food Line, including vegetables, even though many of them are practically useless for attack. They are good for you.

6. Students will not bring a tray containing other food items with them when they go through the line for additional servings, even though they may not have obtained these items directly from the Food Line.

7. Students may bring an empty tray with them when they return to the Food Line for additional servings. Or, they may select a food and carry the item with a hand.

8. Students will enter the Food Line through the Entrance only, which is marked with an Entrance sign. Students will exit the Food Line through the Exit, which is marked with an Exit sign. Students will not cut in line on other students, nor will they steal food items from other students, unless such student has set his tray down on a table and moved away at least one square.

Students in the food line are invisible to F/S once they move onto the entrance square and until they move off of the exit square. So, F/S will not pursue students in the food line, nor will they move toward them. EXCEPTION: An F/S enraged primordially always keeps his or her eyes on the offending student, unless stunned, and will pursue this student into the food line. If an enraged F/S is stunned, during which time the offending student enters the food line, the F/S, upon becoming unstunned, will not move until the offending student moves onto the cafeteria floor again.

Picking up Foods

A student must have an empty hand with which to grab a food in order to pick it up. Students may pick up as many items as they like during their turn, within the limitations of their AA. The expenditure of one AA point allows a student to simultaneously pick up as many food items as the student has empty hands. Since in BFF students have only two hands, a maximum of two food counters may be seized simultaneously. NOTE: In order to seize two items with the expenditure of only one AA point, the student must pick up the items simultaneously. A student who picks up one item, then engages in another activity, such as movement or an act of attack, and then picks up another item must expend another AA point to pick up the

second item. The most efficient course is to pick up two items (assuming the student has two unencumbered hands) and then engage in another activity.

Once a student has picked up a food, the student may only dispose of the food by using it in combat or by setting it down on a table, a tray or the floor. Foods disposed of on a table or the floor are returned to the off-board supply and may be brought back into play during Picking up Food from Tables (see below). Non-violent disposal of food requires no expenditure of AA points.

Picking up Food from Floor

To pick up a food counter from the floor, students must occupy a square adjacent to the food counter(s) they wish to pick up. How the foods got on the floor in the first place will be discussed later. Taking foods from tables is a bit more complicated, although students who listen closely and follow the rules will not have a problem understanding.

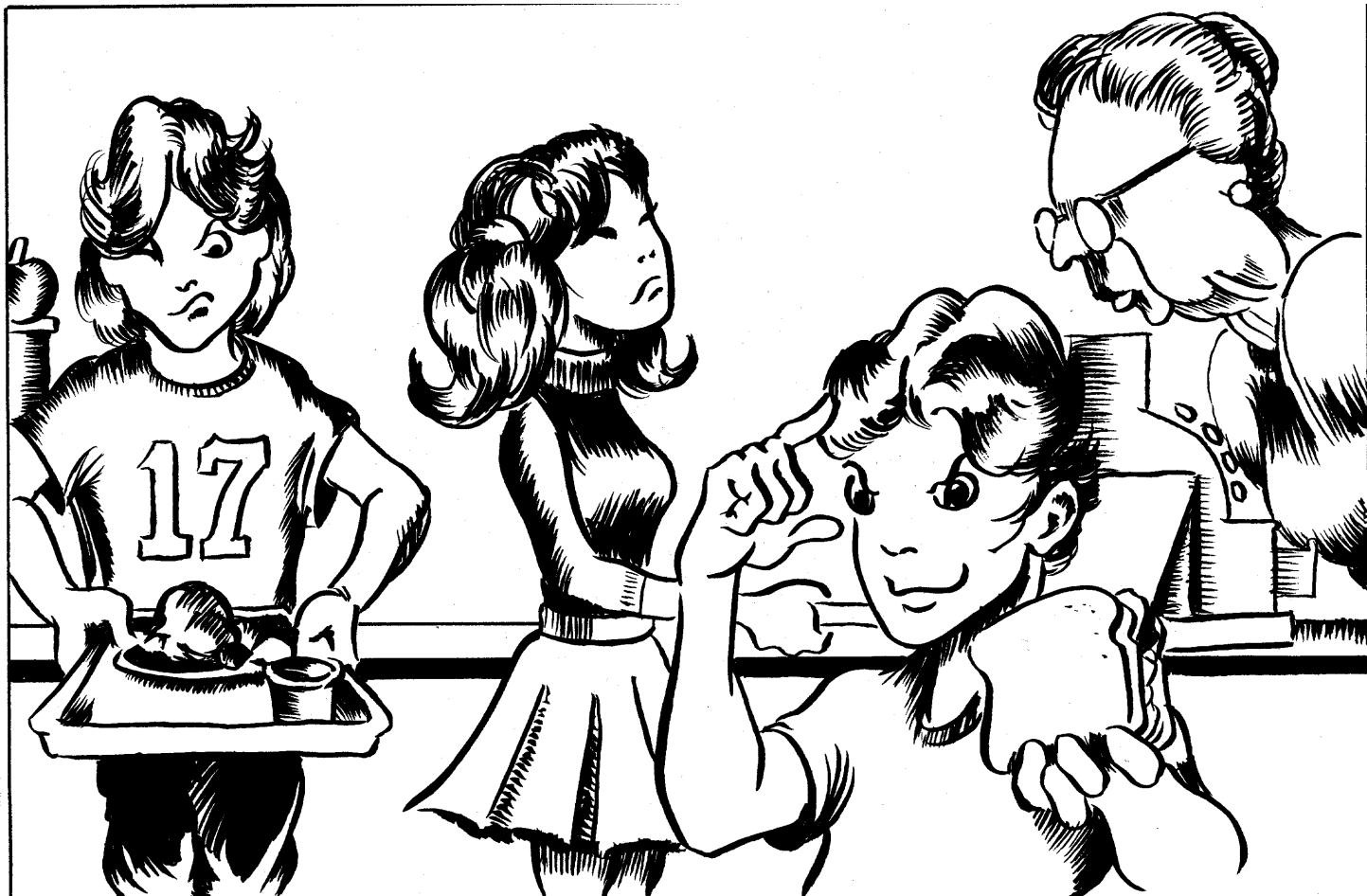
Picking up Food from Tables

Five tables of varying sizes are located on the cafeteria floor. Students wishing to pick up food from a table must be adjacent to the table from which they wish to obtain food. When a student moves onto a square adjacent to a table, or if the student begins his or her turn adjacent to a table, the student immediately rolls one die to determine the number of food items on the table, as follows:

Roll	No. of foods	Roll	No. of foods
1	1	4	4
2	2	5	5
3	3	6	none

After rolling, the student should take the number of counters indicated and place them on the table, making sure at all times to keep the identity of the foods secret.

The counters selected by the student are available for use in attacks by that student for the remainder of the student's turn. The student may immediately pick up counters from the table, or may





later pick up counters from the table (within the constraints of the student's AA) any time the student is adjacent to that table during the turn. Whenever the student becomes adjacent to an empty table during a turn, the student should roll to determine the number of foods on the table. At the end of each student's turn, unused food counters are removed from tables and returned to the off-board pile. No counters may remain on any table at the end of any student's turn.

NOTE: Some squares are adjacent to both the large center table and one of the smaller tables. When occupying one of these squares, the student may first roll for foods on one table and then the other.

NOTE: When picking up counters from a table, students may choose any of the upside-down counters they wish. No particular order must be followed, so long as other rules concerning AA, etc. are met. This is as close as most of you will get to freedom of choice in BFF.

EXAMPLE: Connie starts her turn adjacent to a table and rolls to determine the number of counters on the table for her turn. She rolls a 4, draws 4 counters and places them on the table, keeping the identity of the foods a mystery. She picks up two of the counters, one with each hand, and moves to engage in combat with Lennie. After the attack she moves back to another square adjacent to the table and picks up the other two counters. She throws these at Dwayne from where she is, and then moves adjacent to another table, rolling to see how many foods are on it. Ooops! She rolls a 6: empty table!

NOTE: It is permissible, within the rules of the game, for a student to take food and/or a tray from a table at any time. However, the first time such an act is committed, it is considered to be the act which starts the food fight (if it hasn't already started) — even if the taking of the food is not immediately followed by an actual Act of Attack. A student may move adjacent to a table and roll to see how many foods (if any) are on the table, and then choose not to pick up any of them. This does not constitute starting the food fight, as long as the student does not actually take the food, or a tray, from the table. Procuring items from the Food Line is not an offensive action; neither is the

picking up of a tray or food item which the same student has obtained from the Food Line and subsequently set down on a table.

The Care and Handling of Trays

In the center of each table is a square or squares marked "tray." At the beginning of the game one tray is placed on each of the squares marked "tray." Students may take a tray off a table merely by occupying a square adjacent to the table. Once the tray or trays on a table have been picked up, no more trays are available from that table for the rest of the game.

One hand is needed to pick up an empty tray. Two hands are needed to pick up a tray that has food on it. Picking up any tray, regardless of whether it is empty or has food on it, takes the expenditure of one AA point. Expending this AA point gives the student possession of the tray for as many turns as the tray continues in the possession of the student. Having possession of the tray allows the student to set the tray down on the tables or the floor and pick it up again without further expenditure of AA points for as many turns as the tray remains in the possession of the student.

However, the student must be grasping the tray with as many hands as required when expending the student's last AA point in a turn for the tray to remain in the possession of the student. If the student sets the tray on the table, picks up a food from it, and throws the food with the student's last AA point of the turn, the student does not have possession of the tray. Any other student may pick it up and gain possession of it. Likewise, if the student sets the tray down and moves away from it during a turn, the student loses possession of the tray, and must spend an AA point to pick it up and gain possession of it again.

A maximum of 8 items may be placed on a tray at any one time. Trays used in combat that do not stun are placed on the floor as misses.

Trays may be set down on the floor or on tables, but not on other students or F/S unless a combat situation is in progress (see Dumping and Whacking). When a student puts the tray down on a table temporarily, the student may pick up as many items from the table as the student is able and place the items on the tray, using as many AA points as needed. When a student puts a tray on the floor temporarily, the student may pick up as many items on adjacent squares as the student desires, within the constraints of the student's AA, and place the foods on the tray. In both instances, two items may be picked up and placed on the tray simultaneously with the expenditure of one AA point. However, if the student wanted to set the tray on the table and pick up one food from the table and one food from the floor, the two items could not be picked up simultaneously. In this instance the "pick up two for one AA point" rule does not apply. The expenditure of two AA points is needed to pick up one item from the floor and one item from a table, even though the student does not move or engage in an attack or other activity between picking up one item and the second item.

Secrecy in Food Fight

A food fight is fast-paced combat. Students grab as grab can, picking up whatever food their hand grasps and then figuring out what to do with it. Opposing students are usually too busy trying to avoid F/S, other students, and spilt food to keep track of what their opposition is doing.

Secrecy, or lack of knowledge for those preferring a less pejorative description, is an integral part of Food Fight. Food counters are placed on tables and in the Food Line face down. Students do not learn precisely what they have picked up until it is a fait accomplit, or, if you will, a food accomplish. The exception to this is foods that are on the floor (how they got there will be discussed later). These food counters are placed face up. However, once these and other foods are picked up, their identities should be kept secret from other students. A screen or tray should be used to maintain secrecy (unless using the Postal Food Fight or Braille Food Fight options).

Some cafeteria paraphernalia are large enough to be recognizable instantly, even in the course of the multi-course conflict. This includes garbage cans and trays in BFF, and is extended to crocks and bowls in AFF. Counters representing these items should not be

shielded from other students, but placed underneath a student's counter while in the possession of the student.

Thus, when a student attacks another student the attacker knows the target is carrying a tray or garbage can. But the attacker does not know what is on the tray or how full the garbage can is. The attacker also may ask general questions of other students: Are you carrying food? If so, how many items? How many items are on your tray? (But not, "What items are on your tray?" or "What items are you carrying?")

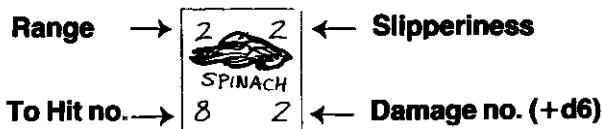
Other details, such as a student's current AA or AR, are public knowledge.

COMBAT AND ITS CONSEQUENCES

Conflict in BFF is initiated only by students. F/S never attack—they only move and apprehend (and, of course, are attacked). F/S have the ultimate weapon: The chamber of horrors known as the Principal's Office.

The nature of each individual conflict situation is determined by the food or cafeteria paraphernalia being used.

The 20 BFF foods have four attributes, each of which is represented by numbers on the counters. In BFF, only one side of the food counter is used. This is not the side that says, "SPLAT!"



The number in the upper left-hand corner is the food's range. This is the maximum number of squares a food may be projected in an attack on a student or F/S, excluding the square occupied by the offensive student. A food must be able to be projected to or through the square occupied by the intended target to have a chance of hitting that target. That is, the number of squares from the offensive student to the square occupied by the target, including the square occupied by the target, must be equal to or less than the food's range.

EXAMPLE: Rock is four squares away from Lennie. Lennie wants to attack Rock with a food but that food has a range of three. Tough luck, Lennie.

The patterns used in projecting foods are similar to the patterns of movement allowed for characters: Foods may be projected along horizontal, vertical or diagonal rows of adjacent squares, or along combinations of adjacent vertical, horizontal or diagonal squares (see diagram). In addition, foods may be thrown through the squares occupied by tables, garbage cans and foods lying on the floor. (It is assumed in these instances that the foods are hurled over the objects, which in any case are below waist-high, except for midgets, your little sister, and youths who do strange things that stunt their growth.)

Foods may also be hurled "over" a square occupied by a student or F/S who is not the intended target of the attacker. However, since students and F/S are taller than tables, cans, and your little sister, this form of attack requires the food to be lofted on a trajectory, like artillery. Decrease all hit numbers by one, to reflect the lessened likelihood of success.

For purposes of computing range for foods being projected over tables, it is assumed that tables are two squares wide and three or four squares long. Garbage cans occupy one square. Your little sister doesn't occupy any squares, since she's not supposed to be in the cafeteria anyway.

Hits and Damage

The number in the lower left-hand corner of each food counter is the number needed to score a "hit" on an opponent with that food. The offensive student rolls two six-sided dice, and the roll must be EQUAL TO OR LESS THAN the "hit" number to score a hit.

In the lower right-hand corner of each counter is the damage rating of that food. Foods may do two types of damage upon scoring a hit: appearance damage and physical damage. The damage rating

pertains only to appearance damage. Physical damage will be discussed elsewhere.

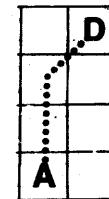
To determine appearance damage after a hit, the victim, whether student or F/S, rolls one six-sided die. This number is added to the damage rating of the food, and the sum is subtracted from a student's Appearance Rating or a F/S's Needed to Stun Rating. NOTE: In some cases, the number in the lower right-hand corner of the counter will not be a number, but will be "N." This indicates the food is not capable of inflicting appearance damage.

A few foods, as well as non-food objects, may do physical damage to students and F/S. Physical damage from food occurs when a target suffers a head hit from a hard roll, apple or milk carton. A head hit stuns a student or F/S for that character's next turn, in addition to any appearance damage it causes a student. To determine head hits, the attacking student rolls against the food's hit number to initially determine if any hit has been scored. If successful, the attacking student rolls again, one six-sided die this time, to determine if the hit is a head hit. Head hits occur on the following die rolls:

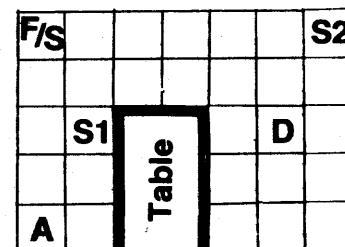
- Hard Roll: 6
- Apple: 5 or 6
- Milk carton: 5 or 6

Regardless of whether a head hit occurs, the target must still roll one die again to determine appearance damage, as long as the initial roll of two six-sided dice indicated a hit had been made.

NOTE: Students who are stunned lose possession of all trays, cans and foods they are carrying. All trays, cans and foods so lost are removed from play.



Panel 1



Panel 2

Projecting foods in combat

Panel 1: Range from A to D is 3.

Panel 2: Range from A to S1 is two; from A to F/S is four; from A to D is five; from A to S2 is seven.

The secret identity of a food is revealed when a student wants to use it in an attack. The student announces his' intentions, and the conflict sequence is completed. The counters of foods that hit are removed from play. They may be placed on the edge of the board or in a shallow cup, where they are less likely to be lost or accidentally strewn over the playing surface.

Foods that are thrown or dumped and miss the intended target end up on the floor. When a food misses, it is presumed to have traveled in a straight line through the square occupied by the target and is placed on the adjacent square immediately behind the target

	A2	
	4	3
	5	D
A1	6	7

Panel 4

2	7	1	6	5
Miss		D	4	
3	9	A	Miss	

Panel 5

2	1	7
3	D	6
4	A	5

Panel 1

1	7	6
2	D	5
3	4	A

Panel 2

1	5	F/S	Table
2	D		
3	A	4	

Panel 3

Placement of missed foods, trays and other objects

Panel 1: Head-on attack at range of one square by A that misses D. First missed food counter placed at (1), then in counter-clockwise fashion on squares adjacent to D.

Panel 2: Diagonal attack by A.

Panel 3: First miss placed on (1) because square behind (D) is occupied. Note that fifth miss is placed on same square as one, because all available squares have been occupied by contestants, tables or other missed foods.

Panel 4: Placement of first miss is made on (1), because attack determined to be primarily horizontal — projectile travelled more in a horizontal direction than in vertical direction. If attack was made from (A2) first miss would be placed on (7).

Panel 5: First two misses are placed as in Panel 1. (3) is placed on square below miss because that square already occupied by food, as is square to right of A. (4) and (5) placed as indicated; then all adjacent squares are occupied, so stacking of misses begins on all adjacent squares, beginning with (1).

along the line of fire. If this square is occupied by any student, F/S, table, can, other missed food, door or wall, the food counter is placed in the first unoccupied square adjacent to the target in a counterclockwise rotation from the square where the missed food originally was to have been placed. When all squares adjacent to the target are filled with missed foods, the missed food counter may be stacked on top of another food counter, using the same rotation system. All misses, of course, are placed face up on the floor.

Some foods that miss are available for further use in combat; they may be picked up by students and carried or otherwise employed. Foods that may **not** be used in combat again are milk, tea, peas, creamed corn, ice cream, pie, Jell-O, and hamburger.

Slipperiness

All foods which end up on the floor present a potential hazard to characters, especially students, who may slip and fall when trying to move through the square which contains the mess. F/S are not subject to slipping, except when in a state of primordial rage.

Slipperiness of different foods varies, and is indicated for each food by the number in the upper right-hand corner of the counter — the Slipperiness Rating, which ranges from one to three. The higher the Slipperiness Rating of a food or foods, the greater the possibility that a student or an enraged F/S will slip upon entering the square containing the food(s). Students entering a square of the floor which contains food must immediately roll one die to determine if slipping has occurred. The roll must be greater than the Slipperiness Rating of the food(s) in the square for the student to avoid slipping.

If more than one missed food counter occupies a square into which a student moves, the Slipperiness Ratings of the foods are added together; the student must roll a number greater than the sum,



which in no instance may exceed 6. If the Slipperiness Rating of a square is 6, a roll of 6 indicates the student has NOT slipped.

The primary effects of a slip are twofold, and students who are paying attention have probably already guessed these effects. That's right, physical damage and appearance damage. But there's more to it than that. A student who slips must roll one die to determine what has happened, as follows:

Roll	Effect
1	No effect; student continues turn.
2	Student slips, loses all food and cafeteria paraphernalia, which are removed from play; suffers appearance damage by adding roll of one die to combined appearance damage ratings of food(s) on square; but may continue with turn.
3	Student slips, loses one AA point, loses food, but suffers no appearance damage and continues with turn.
4	Student suffers appearance damage as above, loses 1 AA point, but keeps food and continues with turn.
5	Student suffers appearance damage as above; loses food, and has turn halted,
6	Student is stunned, loses food, suffers appearance damage.

NOTE: Some foods, such as bread, have no potential to cause appearance damage during combat or in case of slipping, even though they may cause a student to slip. Counters representing these foods have an "N" in the lower right-hand corner. When slipping on these foods, no appearance damage is caused.

Dumping and Whacking

Every item thrown at an opponent requires the expenditure of one AA point, except when a tray on which one or more food counters is being carried is dumped. Any act of dumping takes one AA point, regardless of the number of items the attacking student is carrying on the tray.

To effect a dump, the attacking student must be adjacent to his target, be it a student or F/S. If the target is a student, the attacking student then places all food counters from his tray face down next to the board. The target student then selects a counter, turning it over, and this becomes the first counter for which the attacking student rolls to determine whether a hit has been scored. Hits are determined and scored as if the food were projected at the target using regular combat rules, with this exception: All "to hit" values for foods being dumped should be increased by two. For example, pizza, hit number 4 when being thrown, has a hit number of 6 when being dumped from a tray. After the fate of the first food is determined (hit and damage, or miss and spill), the target student chooses another counter, and so on until the tray has been emptied.

NOTE: All counters on a tray — plus the tray itself — are dumped when the tray is dumped. Dumps on F/S are done in the same fashion, except that the attacking player determines the order in which foods hit the F/S.

Milk, hard rolls and apples have no chance of stunning when dumped from a tray. However, the tray itself may do physical damage. After "hit" rolls have been made for all items which were on the tray, the attacking student rolls one die to determine if the tray has stunned the opponent. A roll of 5 or 6 indicates the opponent has been stunned.

Trays that do not hit are considered to fall to the floor and are placed according to the same system used for missed food. Trays may be picked up off the floor and used again, but while they are on the floor they have a Slipperiness Rating of three against students moving through the square occupied by the tray. Trays that hit, stunning the target, are removed from play.

While an effective weapon — one that can mean the difference between temporal freedom and detentions — dumping produces a unique reaction in the opponent dumped upon. Any and all F/S dumped on by a student will pursue that student and that student alone for the rest of the game, moving towards that student during the F/S move phase each turn, regardless of the proximity of other students. And, dumped-upon students get an immediate primordial rage counterattack upon the dumping student. This counterattack is

limited to dumping or whacking with whatever weapons the student wishes to use and already has in hand or on a tray the student is carrying. The dumped-upon student is not permitted to move during the primordial rage phase. The dumped-upon student rolls for hits, as above, with all damage, physical and appearance, computed as in regular combat. Decreases in the dumper's AA take place immediately. If he/she is stunned, the dumper's turn is halted immediately and he/she loses one additional turn. If the dumper is not stunned (if appearance damage only results from the primordial rage), the dumper may continue to use the rest of his/her AA points. The dumped-upon student does not take further action until the student's normal turn.

In addition to being used as means of conveyance and as dump weapons, trays may also be used when they are empty. In BFF, combat with empty trays is limited to whacking. Other combat alternatives are noted in AFF.

Whacking is hand-to-hand combat; the whacker must be occupying a square adjacent to his target, either a student or F/S. The tray must be empty. The tray is grasped with both hands (Students carrying an empty tray in one hand and food in the other hand must set down or otherwise dispose of the food first), raised over the whacker's head and brought down quickly on the target. One die is rolled: A 4, 5 or 6 indicates a stun. Attackers get only one whack. If the whack fails to stun, the tray is regarded as a missed food item and placed on the floor accordingly, from where it is available for further use. Trays that stun are removed from play. A student being whacked gets an immediate primordial rage counterattack opportunity on the whacker, if the victim is not stunned.

Food Fight Code of Cafeteria Combat Conduct

Once a dump has been initiated, hits for all foods on the tray must be rolled for, even if the target's NSR or Appearance Rating falls to zero before all foods are dumped. No further damage can be done once the AR or NSR reaches zero, but hits must be rolled to determine foods that hit and are removed from play, and placement of

		C1	F1	L		
			F2	C2		
	Table				Table	
	1				2	

Trays

Connie (C1) begins this mythical round adjacent to Table 1. She rolls to determine how many food counters are on the table, with the result being a 5. Five counters are drawn from the off-bound supply and placed food side down on the table. Connie picks up a tray (T) from the table, using 1 AA point to gain possession of it. Putting the tray on the table temporarily (no point cost), she grabs two counters simultaneously, putting them on the tray, using her second AA point. She picks up two more counters simultaneously, using her third AA point. Instead of using one AA point to pick up the remaining counter on Table 1, she picks up the tray (no cost), sets the tray temporarily on the floor (no cost), and picks up the two foods on the floor (F1 and F2), using her fourth AA point, and then picks up the tray (no cost) and moves two squares to C₂, using her fifth and sixth AA points. She rolls a die to determine the number of counters on Table 2. A three results. Three counters are placed on the table, food side down. Connie puts her tray down on the table temporarily. Connie picks up two of the counters simultaneously, using her seventh AA point. This gives her 8 foods, the maximum allowed. She uses her last AA point to dump the tray on Lennie. After determination of hits and misses, and Lennie's primordial rage counterattack, Connie's turn ends. The remaining food counter on the table is returned to the off-board supply, and Connie begins the next round adjacent to a table, ready to roll for food and begin the attack again.



misses. In this situation, a hit is still removed from play and a miss placed accordingly. However, students should not take undue pleasure from these hits. Each student must determine his or her own code of conduct, and be prepared to elaborate on this code if challenged for taking undue pleasure in the smearing of an adversary. Although all codes are different, the attacking of students who are stunned is generally frowned upon. Of course, sometimes a stunned student deserves to be attacked, and in that case, it's okay. Alliances are okay, also, between students, but let's not overdo it. Remember, this is a game of student vs. student as well as student vs. teacher. And, students who make an alliance don't have to feel too bound by the alliance. What are they going to do, anyway, go tell the principal you broke the alliance?

Garbage cans

The garbage can is perhaps the student's ultimate weapon in BFF. Four cans are positioned on the board. Players desiring to obtain the use of a can will follow the following procedure:

1. The player will move the student's counter onto the square containing the can.
2. A student does not learn the extent to which a can is filled until he/she has moved onto the square containing the can. To determine fullness, the student rolls one die. A roll of 6 indicates the can is too empty to be of use in causing appearance damage. A roll of from 1 through 5 indicates the relative fullness of a usable can, with 5 considered filled to the brim and 1 considered nearly empty.
3. At this time the student must decide whether to use the can or get off the square. A student may choose to do the latter without penalty.
4. Once a fullness rating has been determined for a certain garbage can, that can retains a fullness rating for the rest of the game. Any student may approach such a can at any later time, and use the can with its previously established fullness. Fullness ratings of cans may be increased by one each time a student approaches a can with an established fullness, if the student disposes

of all food and other items student possesses into the can, to a maximum of 5.

Students who decide to make use of a garbage can will do so according to the following rules:

— **Movement:** Students may pick up a can and carry it. Movement with a can requires the expenditure of two AA points per turn in which that movement is attempted, in addition to one AA each for any squares moved.

— **Attack:** The fullness of the can indicates the range of the can in combat. When tipped, a can spews forth its contents in a straight line covering a number of squares equal to its fullness. All students and F/S in that range, occupying a square affected by the spewing forth, are affected, even if one of them is also being moved by the attacking student, and appropriate "hit" rolls should be made involving them.

— **Determining hits:** The attacker rolls one die a number of times equal to the fullness of the can. Each opponent rolls one die a number of times equal to the number of squares between him/herself and the attacker, including the square occupied by the target. (If a F/S is being attacked, any player opposing the attacker may roll for the F/S.) The total of the attacker's roll must be equal to or greater than his opponent's to score a hit.

— **Damage:** A target which is hit rolls a number of dice equal to the fullness of the can. This total is added to the fullness of the can, and the result is the amount of appearance damage suffered by that target.

— **Spilt garbage:** After the can is used, the student places garbage counters on each square in the affected area, regardless of whether a hit is scored. Unlike food which misses its target, garbage counters are also placed on squares occupied by any student or F/S in the path of the garbage, regardless of whether or not a hit was scored. Students occupying such a square at the time of spillage may leave that square without rolling for slipping. However, students must roll for slipping when entering another square on which gar-

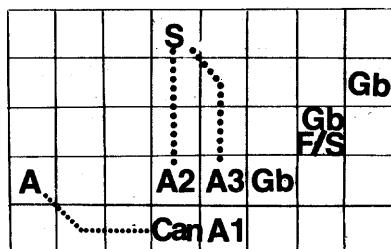
bage is spilt. Garbage cannot be spilt on tables or other fixed objects (walls).

When cans are dumped in a manner which would ordinarily spill on tables or other fixed objects, the effects are ignored. Only squares leading up to the fixed object are included in the range and covered with counters indicating spilled garbage. The number representing the fullness of the can is retained for combat purposes, however.

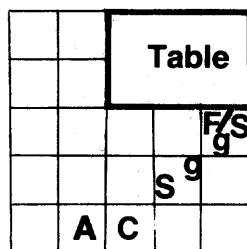
— **Slipperiness:** Garbage carries a Slipperiness Rating of 6, the maximum. Slipping and appearance damage is rolled for in the same manner as for spilt food.

— **Physical damage:** An empty can, or a can dumped in combat (and thereby emptied), may be used as a weapon in a rather crude effort to inflict physical damage on an opponent. When a can is dumped, that is, its garbage is spilled, the dumping student may choose to use the can as a stun weapon immediately or carry the can elsewhere. In either event, hits from cans are determined as follows: Range: up to three squares; roll one die, with a hit scored on 4,5 or 6. The target rolls again to see if the hit produces a stun—it does stun if the roll is 4,5 or 6. F/S rolls are made by the attacker, with the same chance for a stun.

Cans that are used once in an attempt to stun are removed from play, regardless of whether or not a hit was scored.



Panel 1



Panel 2

Garbage and Garbage Cans

Panel 1: A seeks to use garbage can in combat, moves three squares onto the square occupied by the can. A rolls one die to determine fullness. A roll of 3 results, indicating fullness of the can is there. A decides to pick up the can, using two points, and moves it one square to A1. This takes another AA point, and puts A in a position where he is in a straight diagonal line with his target, F/S. (Garbage must be dumped directly horizontally, vertically or diagonally across the floor.) A then tips the can, using another AA point, spilling garbage three squares along the path the can is tipped, regardless of whether a hit is scored. A then rolls three die (the fullness of the can). F/S rolls two dice (the range). A then moves one square diagonally to A₂ or straight ahead to A₃. This puts S within a range of 3, close enough to allow A to throw the can at S.

Panel 2: A moves to can (C), rolls for fullness, with result of 3 as above. Since his immediate target, S, is in line with C, A tips can without having to move. Since fullness of can is three, F/S also must roll for hit (but garbage counter does not spill onto table). For hit rolls on S and F/S, A rolls three dice, but roll for S is 1 die, while roll for F/S is 2 dice.

Special Garbage Can Dispensation

Students apprehended while in possession of a garbage can will attempt to convince the F/S that he or she is merely trying to be a good student and clean up the mess that others are making. F/S will immediately fall for this ruse, commanding the student and then making the mistake of turning his/her back on the student. The apprehended student cannot resist the temptation to dump the can on the F/S and attempt to stun with appearance and/or physical damage. Stuns are scored as with other garbage-can attacks. If the F/S is stunned, the student goes free. If not, the student is really in trouble, because the F/S immediately becomes enraged and takes the student to the Principal's Office, with no chance for rescue by

other students. Damage and hits are scored as in other garbage can attacks, although for the purpose of determining hits, the F/S receives one die to roll, as if the attack were taking place at a range of one square. One garbage counter is placed on the square where the action took place, and the student does not have to roll for slippage when leaving the square.

PREPARING FOR PLAY

After players select students, food counters must be placed in the Food Line. Sort the BFF food counters into the Five Food Families and turn the counters in each pile face down. Place six counters from each pile on the appropriate pile in the food line. When this is done, the rest of the counters may be placed splat-side-up in a messy pile next to the playing surface, or in a neat pile next to the playing surface.

After the food counters are set up, six trays should be placed in the appropriate pile in the food line. Two trays are placed on the larger center table and one on each of the other four smaller tables. Tray counters are placed face up and their possession by a student is not kept secret during play.

Place the garbage can counters on the garbage can squares.

Each player should now roll two dice. The low roller will be the first player to roll one die to determine which teacher has lunchroom duty at the outset of the game. Players then roll two dice for each of their students to determine the order of the play. Students are placed at the appropriate starting entrance: Lennie, shop; Dwayne, lab; Rock, gym; and Connie, library.

The student moving first does so, but may not attack other students (since none are in the cafeteria, anyway). After the first student is in the cafeteria and finishes his or her turn, the student going second enters the cafeteria. This student may move, pick up food, etc., and may instigate the food fight. Subsequently, any student may begin the food fight during his or her turn if the fight has not yet commenced. As soon as the fight begins, the student commencing the fight has his/her turn temporarily halted, while the lone F/S on duty moves towards the student who began combat. After the F/S is moved, the student completes his or her turn. NOTE: There will always be one, and only one, F/S on duty until the actual food fight has begun.

VICTORY CONDITIONS

Any student who has not been apprehended and is not stunned at the end of 10 rounds of play wins the food fight. If more than one student is left unstunned at the end of 10 rounds, both are congratulated, and a food-off is held to determine the number one food fighter. To begin the food-off, all food counters, except for milk, hard rolls and apples are placed in a receptacle off the board. Each student involved in the food-off draws three counters, in the order in which the students played during the game. No secrecy is needed, although for dramatic effect players may wish to keep the counters' identities unknown until using them.

Each student involved in the food-off rolls for hits and damage against each of the other students involved in the food-off, one food counter at a time, taking turns in the order in which they played in the game. The champion food fighter is the one inflicting the most damage on the other students.

If no student survives for 10 rounds without being apprehended, the champion food fighter is the student who lasted the longest.

A word about competition in Food Fight: The object of the game is not only to become the Champion Food Fighter, but to become a food fight legend in your own time. Food fight machismo is an integral part of the game. Anybody can run about the cafeteria and hide, flinging an apple here or a hard roll there. The true food fighter, however, rises to the challenge, picks up the gauntlet of a spilled plate of spaghetti, and is willing to take risks in pursuit of the ultimate hit. How full is that garbage can? There's only one way to find out, and the true food fighter will find out, attempting to spill cans and dump trays for the thrill of it, no matter the eventual cost. If you're going to play, you're going to get detentions, so why not absorb as much action as you can before that long, lonely march to the principal's office?

Combat Chart

Attack mode
Range
Hit no.
App. damage
No. to stun
Slipperiness
APE

	d	1	8	2	—	5	2	5
	f	2	7	3	—	5	2	4
	t	4	5	4	—	6	2	3
Ice cream	d	1	8	2	—	5	2	5
	f	2	7	3	—	5	2	4
	t	4	5	4	—	6	2	3
Cake	d	1	6	1	—	2	1	3
	f	2	5	2	—	2	1	2
	t	3	4	2	—	4	1	2
Apple	d	1	7	N	—	2	2	4
	f	3	7	N	—	2	2	4
	t	10	7	1	5	3	2	6
Pie	d	1	7	2	—	4	2	4
	f	3	5	2	—	4	2	2
	t	4	5	3	—	6	2	3
Jello	d	1	7	2	—	2	3	4
	f	3	5	2	—	5	3	3
	t	5	5	3	—	5	3	2
Milk	d	1	7	2	—	4	2	3
	f	3	8	3	—	6	2	4
	t	10	7	5	—	6	2	5
Tea	d	1	10	5	—	6	2	5
	f	3	10	5	—	6	2	5
	t	—	—	—	—	—	—	—
Green Beans	d	1	4	1	—	6	1	3
	f	2	3	1	—	6	1	1
	t	—	—	—	—	—	—	—
Creamed corn	d	1	8	3	—	5	2	4
	f	2	6	3	—	5	2	2
	t	2	6	3	—	6	2	2
Peas	d	1	4	1	—	6	1	2
	f	2	3	1	—	6	1	2
	t	—	—	—	—	—	—	—
Spinach	d	1	10	2	—	3	2	4
	f	3	8	2	—	3	2	3
	t	5	6	3	—	5	2	3
Meat Loaf	d	1	9	3	—	2	3	4
	f	2	7	4	—	2	3	3
	t	5	4	3	—	5	3	2
Hamburger	d	1	5	3	—	4	1	3
	f	3	4	2	—	4	1	2
	t	4	3	1	—	6	1	1
Chicken	d	1	5	1	—	2	2	3
	f	3	4	1	—	4	2	3
	t	8	5	3	—	4	2	3
Pizza	d	1	5	2	—	2	2	3
	f	3	4	3	—	3	2	2
	t	5	4	4	—	5	2	2
Spaghetti	d	1	10	5	—	4	3	5
	f	2	7	5	—	4	3	4
	t	3	6	5	—	6	3	3
Turkey	d	1	8	4	—	3	3	5
	f	3	6	3	—	3	3	4
	t	5	6	4	—	5	3	4

Attack mode
Range
Hit no.
App. damage
No. to stun
Slipperiness
APE

	Bread	d	1	1	0	N	—	1	1	2
	Rolls	d	1	11	N	—	1	1	1	2
	Hard rolls	d	1	10	N	—	1	2	4	3
	Mustard	P	1	7	2	6	—	3	4	
	Ketchup	P	1	7	2	6	—	3	4	
	1000 Island	d	1	8	5	4	6	3	5	
		f	2	4	5	4	6	3	3	
		t	4	5	5	4	6	6	4	
	Oil & Vinegar	d	1	8	5	4	6	3	5	
		f	3	5	5	4	6	3	4	
		t	4	5	4	4	6	3	4	
	Croutons	d	1	7	N	4	6	1	3	
		f	2	5	N	4	6	1	2	
		t	4	5	N	4	6	1	4	
	Onions	d	1	7	2	4	6	2	3	
		f	2	5	1	4	6	2	2	
		t	4	5	1	4	6	2	4	
	Relish	d	1	8	2	4	6	2	3	
		f	2	6	3	4	6	2	3	
		t	4	5	2	4	6	2	4	
	Lettuce	d	1	9	1	4	6	2	4	
	Cottage Cheese	d	1	9	6	4	6	3	4	
	Tomatoes	d	1	8	3	4	6	3	4	
		f	2	5	2	4	6	2	3	
		t	4	5	2	4	6	2	4	

Accuracy Modification Schedule

Range	APE of Food					
	1	2	3	4	5	6
1	0	+1	+1	+2	+3	+3
2	-1	0	+1	+2	+3	+3
3	-1	0	+1	+2	+3	+3
4	-1	0	0	+1	+2	+2
5	-1	0	0	0	+1	+2
6	-2	-1	0	0	+1	+1
7	-2	-1	-1	0	0	+1
8	-1	-2	-2	-1	0	+1
9	-3	-3	-2	-1	0	0
10	-3	-3	-2	-2	-1	0
	6	5	4	3	2	1

Dexterity rating
or movement allowance

Advanced FOOD FIGHT

Course Schedule & Catalogue

Dept.	Course No.	Title	Credits
Character Relations			
C/R	201	Random Attributes (Student)	2.0
C/R	202	Random Attributes (F/S)	1.0
C/R	259	Scheduling Seminar	1.5
C/R	304	Distractionary Action	1.5
C/R	697	Our Living Democracy	1.0
Combat			
C	101	Introduction to Conflict	2.0
C	102	Introduction to Conflict	2.0
C	203	Tray Theory and Method	2.0
C	305	Tables Seminar	2.0
C	426	Advanced Primordial Rage	1.5
C	435	Modern Garbage	1.0
Food			
F	341	Mystery Meat	1.0
F	401-402	Condiments Colloquium	2.0
F	423	To Splat or Not to Splat	1.0
Movement			
M	149	Ducking	1.0
M	243	Surprise	1.5
M	487	Beyond Freedom and Slippage	1.0
Independent Studies			
	1	Independent Study # 1	TBA
	2	Independent Study #2	TBA
	3	Independent Study #3	TBA

Congratulations! We knew you could do it, and sure enough, you've done it! So along with your Basic Food Fight certificate, we're including a copy of the Advanced Food Fight catalog, for those of you who wish to go on to further studies in cafeteria conflict.

In Advanced Food Fight (AFF), the administration will not tell you what to do, what variants to play-within reason, of course. Freedom of choice, that's what higher education is all about.

Instead of a set series of rules, the AFF curriculum is flexible. Players decide which variants and rule modifications for which to register, using as many or as few of the AFF rules as they like.

Of course, there are a few procedures students should follow when registering for classes, to cut down on confusion and to expedite matters. Nobody likes to stand around waiting in line inside a hot gymnasium, do they?

After reading through the AFF catalog, players should agree upon what rule modifications they wish to use, and write these down

on the AFF course registration form. One form is included with this catalog, so players should photocopy the form. Pre-registration in this fashion is not mandatory, but should expedite play and cut down on disagreements as to what rules are actually being used.

Four AFF departments are offering rule modifications this semester: Combat, Movement, Character Relations, and Food. Some of these rules must be used only in conjunction with other AFF changes. Where such a sequence is required, this information will be listed as a mandatory prerequisite to registration. Otherwise, registration requires permission of the instructor only (i.e., agreement of players).

Students may enroll in courses for credit or no credit, at their discretion. However, students seeking an AFF diploma must take courses for credit. To receive an AFF diploma, students must register for one course from each of at least three different departments, and complete courses totalling at least 10 credits in a game.

Character Relations Dept.

The Character Relations Dept. offers courses for players wishing to expand the horizons of their students and F/S. All may be taken

independently of each other, but the department advises serious AFFers to enroll in CR 201, CR 259 and CR 304.

Char Rel 201 Random Attributes (Student)

Permission of Instructor 2 Credits

Players will investigate the possibilities of not only random generation of student attributes, but the inclusion of additional characteristics and their functioning in combat situations. No additional game components are required.

Instead of using the predetermined student attributes printed on the BFF counters, players may elect to generate attributes for students randomly. This is done at the beginning of the game, as follows:

Appearance: This rating remains essentially the same as in BFF, a number between 40 and 100. Players can generate individual Appearance Ratings by rolling percentile dice, with players rolling less than 40 repeating rolls until a roll of 40 or more is achieved.

Action Allowance: This rating is substantially changed, and is divided into two components, Dexterity and Speed. Both are determined by rolling one die for each. The total of these two rolls must be 5 or more. If not, the player repeats the roll for the second attribute until a total of five or more is achieved.

Speed is movement allowance, the number of squares a student may move during a turn. Dexterity describes the number of non-movement tasks a student may accomplish or attempt during a turn: acts of attack, obtaining food, or other activities described in BFF or AFF.

Strength: Players roll one die for each student. Strength ratings describe a student's ability to perform certain tasks, such as movement with garbage cans, turning tables and other options contained in AFF. Strength ratings will not come into play on every turn, and perhaps not at all, depending on the registration desires of the student.

NOTE: In AFF, students do not have to use all their Speed, Dexterity and Strength ratings on each turn. However, points from these ratings may not be carried over from one turn to another.

Char Rel 201 allows for damage to students to result in the lowering of attributes. Ratings are amended as follows:

- Students lose one Dexterity point for each slip.
- Students lose one Speed point for each 10 points of appearance damage suffered.
- Reductions in Appearance Ratings are calculated similarly to BFF.

If a student's Dexterity rating falls to zero, that student may perform one last non-movement action—namely, the dumping (or abandoning, if he/she so chooses) of the food and other objects in his/her possession. This act may be performed at any time during the turn on which Dexterity has been reduced to zero, or at any time during one of the student's later turns. Except for that one action, the student may do nothing but move around, trying to avoid adversaries, until he/she is apprehended or the game ends.

If a student's Speed rating falls to zero, that student is incapable of further movement. An immobile student may still perform non-movement functions, up to the limit of his/her current Dexterity rating. To perform these functions, the immobile student must possess food or other objects at the time of becoming immobile, or must have access to food or other objects. For instance, an immobile student who is adjacent to a table may continue to obtain food and/or other objects from the table in the normal fashion each turn. An immobile student may pick up food from the floor which lies on squares adjacent to the student, if it is food that can be recovered and used again.

Char Rel202 Random Attributes (F/S)

Permission of Instructor 1 credit

To vary the AFF experience, players may randomly generate F/S attributes. No additional game components are required, unless players wish to rename their F/S.

Names of attributes of F/S remain the same (as in BFF), as do other functions and movements of F/S. Movement allowances are generated by rolling 1d6; Needed to Stun ratings are generated by rolling 6d6.

F/S attributes should be rolled before play begins. Players should alternate rolling F/S attributes.

Char Rel259 Scheduling Seminar

Permission of Instructor 1.5 credits

Additional variance between AFF games by altering exits from which students start will be discussed. Players will need the Class Schedule sheet included with AFF, which should be duplicated at this time, with one schedule to be provided for each student.

Each student takes six courses: shop, gym, science, English (library) and two study halls, which are held in the cafeteria itself. Each player should fill out the Class Schedule secretly for his/her student(s), putting one class in each of the six periods. One player is selected to roll 1d6; the result is the period preceding lunch on this playing date, and students begin the game at the exit corresponding to the course listed for this period. Students listing a study hall for this period roll 1d6 individually, and begin the game on the appropriate numbered square (1 through 6) on the playing board.

Note: In addition to the class schedule chart, AFF includes several other fill-in-the-blank forms and charts which may be used by players to keep track of information that changes from game to game and from time to time within a game. The proper way to use the forms and charts should be obvious to any players who were intelligent enough to enroll in CR 259 in the first place, and have already taken or are currently studying the particular AFF offering to which a chart pertains.

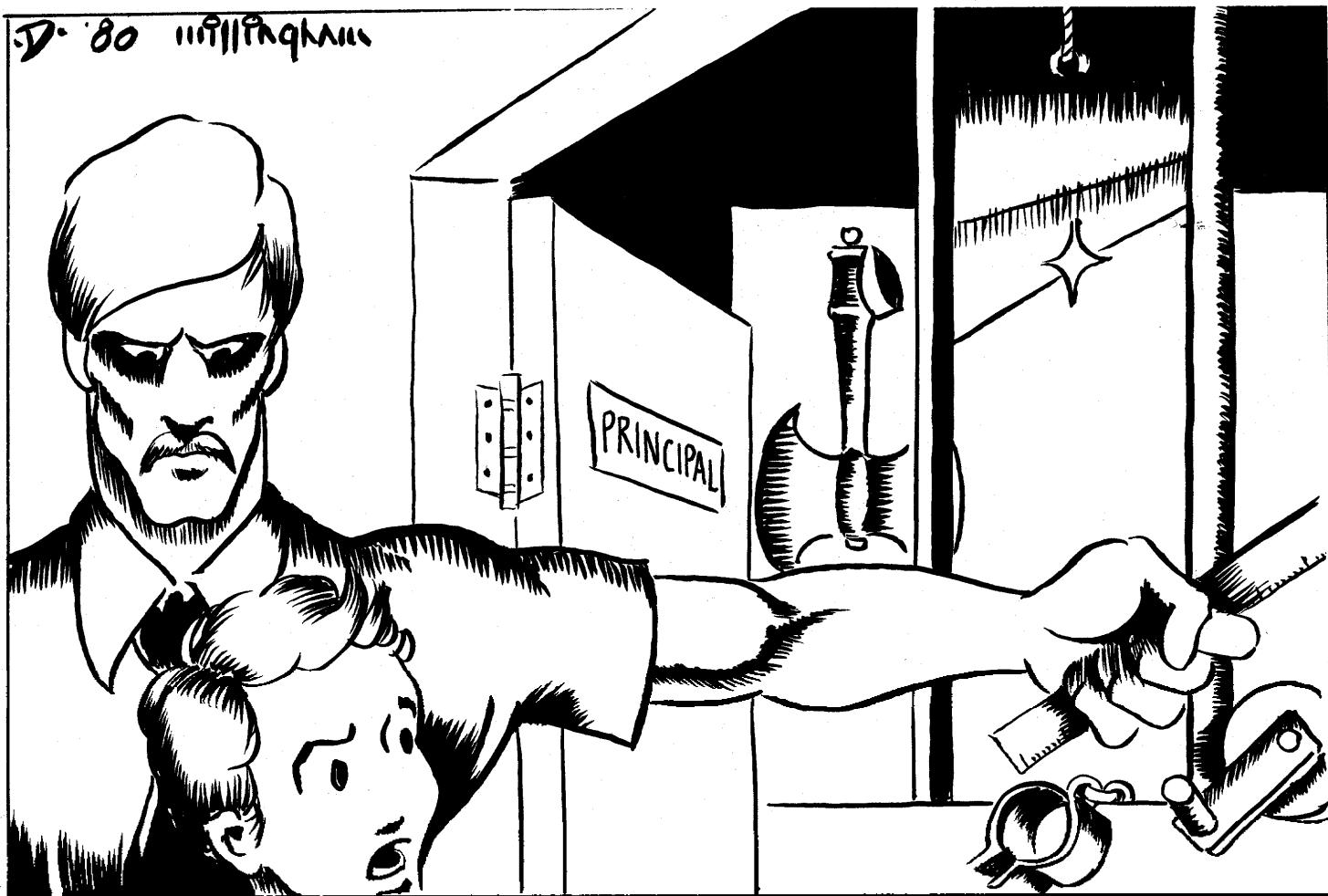
Char Rel304 Distractionary Action

Permission of Instructor 1.5 credits

In this course, students will discover the consequences (to themselves and other students) of attacking while another student is being apprehended by a F/S. The advantages of cooperation between students to render F/S as ineffectual as possible will be made clear.

F/S movement and apprehension of a student within range of the F/S is conducted as in BFF. The additional knowledge from this course offering comes into use after a student has been caught, during the time that he/she is enduring a lecture from the apprehending F/S prior to being hauled off to the Principal's Office.

During the time a captured student is being lectured, any other student may possibly cause the apprehending F/S to be distracted by undertaking an offensive action anywhere else in the cafeteria. An offensive action can be an actual attack (dumping, flinging, throwing, whacking, etc.) upon another student or F/S, or simply the act of grabbing food from a table or the floor without necessarily intending to use it in an actual attack right away. If a student takes a turn that consists of movement only, or obtains food in an inobtrusive fashion (by going through the Food Line), such action is not considered offensive and does not have a chance of distracting a F/S. Any offensive action has a chance of distracting a F/S, regardless of the desires of the student performing that action.



If an offensive act is performed by one student while another student is being lectured, the following procedure is used to determine if the F/S is sufficiently distracted to allow the apprehended student to escape:

1. The apprehended student rolls one die against a roll by the F/S (which can be made on the F/S's behalf by any other player). If the student's roll is greater than the F/S roll, the student has a chance of escaping because of this particular distraction. If the F/S roll is equal to or greater than the student's roll, the student has failed to "luck out" and must continue being lectured.

2. If the student is determined to have a chance of escaping, he/she must make another one-die roll. This number must be equal to or less than the student's Dexterity rating or Speed rating, whichever is lower. If this roll succeeds, the F/S is considered to have been distracted.

3. A F/S who becomes distracted by another student will immediately move directly toward that student at its full movement allowance, leaving the previously apprehended student alone on the square that both counters formerly occupied. If an F/S is within range of the student who caused the distraction, that student will become apprehended and must undergo the same lecture while waiting to see if a comrade will distract the F/S again.

This mandatory "distraction" move of the F/S is taken out of the normal sequence of events in a round. However, the distracted F/S does not receive the mandatory move as an "extra," because any F/S which is distracted and makes the subsequent mandatory movement is NOT moved again during the next F/S movement phase.

If a F/S is distracted and moves toward, but cannot reach, the student causing the distraction, the same prohibition applies to movement during the next F/S movement phase. (The hapless adult is considered to be standing between the student who was apprehended and the student who did the distracting, watching each of them warily and trying to figure out how to capture both at once. This,

of course, is impossible, but it takes the adult an entire round to figure this out.)

A student may make only one attempt to distract a F/S on each turn; failure to distract means that the apprehended student remains in that condition and the remainder of the first student's turn is taken as usual. However, any F/S may be distracted more than once in a given round, as long as each attempt to distract is made by a different student. For multiple distractions in a single round, second and subsequent distraction moves are mandatory, and should be made directly toward the source of the current distraction.

Note: The only way that a F/S's distraction movement can be halted short of its full movement allowance is if the F/S's distraction move carries it into a square occupied by a student—either the student who distracted the F/S or an "innocent" bystander, if one is in the path. Any student who is intercepted in such a fashion is immediately apprehended and subjected to the Lecture.

**Char Rel697
Our Living Democracy**

**Permission of Instructor
1 credit**

"All students are created equal" were the famous words muttered by the unknown student who was being dragged to the Principal's Office after starting the first food fight. This course in cafeteria civics put that credo into action, giving all students the same attributes. No other materials are needed.

Okay, so you're tired of being Lennie and loping around the cafeteria at the speed of a senile slime-mold. Students electing this course can stop coveting Connie's Action Allowance. And, a student just wiped out by a lowly plate of peas can start the next game with a higher Appearance Rating.

Since this is a truly democratic course, players will vote to decide what their attributes will be. Players wishing to use the "People's Democracy" version may let the strongest player decide everything for the group.

Combat Dept.

Food Fight is a game of conflict; hence, it is not surprising that the Combat Dept. has the most extensive offerings for AFF players. Two fundamentally different combat systems are presented in Combat 101 and 102, the nucleus of the department's program. While players may register for other department classes without these two classes as a prerequisite, the administration strongly advises players to take one, and preferably both, of the introductory combat sequences. The administration prefers Combat 102 theory to be used in student-vs.-student attack situations, while Combat 101 ideally is reserved for the more one-dimensional student-vs.-F/S encounters. Students are free to make any selection they choose, however. Some people like to learn by making mistakes.

Combat 101 Introduction to Conflict

Permission of Instructor 2 credits

Students will learn the basics of the fixed range attack mode hit number system. Expansion of attack modes is stressed in conjunction with variable hit number theory. Students should have copies of the Combat Chart included in the AFF game.

One of the major differences from BFF in both AFF combat systems is inclusion of three different attack modes and variable ranges during conflicts involving individual food items.

Dumping is the hand-to-hand combat method of AFF, requiring the attacker to be adjacent to his target, be it student or F/S. Most students use the popular dump-and-smear technique, in which control over the dish is retained for as long as possible in an attempt to grind in the contents on the opponent's person. A few students still favor the more difficult but traditional "straight" dump, in which the container is hurled at the target in an attempt to generate as much speed as possible over the short distance between attacker and target. For AFF, either technique may be used, with hit results and damage computed identically.

Flinging is the medium-range attack mode, used in situations covering two to three squares, the distance depending on the fling range of the food projected. In a fling, the attacker retains control over the container after the wind-up and follow-through, projecting the food only (not the container) toward the target. The container is then automatically dropped (and is useless for combat purposes since paper dishes are used for all containers—note the exception to this under Food 401-402). Students may use either an underhand or overhand motion.

Throwing is the classic Food Fight attack mode. In AFF it is used in attack situations covering a range of between three to 10 squares, the distance depending on the limitations of the food projected. Overhand, sidearm or underhand motions may be used, although the last looks rather silly.

The ratings listed on food counters used in BFF are ignored by Combat 101 players. However, these rating classifications are retained in the 101 system, and the proper ratings appear on the Combat Chart. Each food, along with several additional weapons, is listed on the Combat Chart, with ratings provided for each of the three attack modes. The ratings which are listed include Maximum Range, No. to Hit, Appearance Damage Rating, No. to Stun, Slipperiness, and several other headings discussed in other courses.

Ranges in Combat 101 are somewhat flexible, depending upon the food involved and the attack mode used. Foods may be dumped a distance of only one square, i.e., when attacker is adjacent to target. A food with a maximum fling range of two can only be flung over a distance of two squares. An attack with such a food from one square requires the dump mode, while attacks from three or more squares away require the throw mode. Foods with fling ranges of three may be flung from two or three squares away. Throwing ranges for such foods are limited in a similar fashion. A food with a fling rating of three may only be thrown over distances ranging from four to its maximum throw range.

Hits are determined as in BFF, by rolling 2d6, and the damage, stun and slipping procedures also follow the BFF system.

Combat 102 Introduction to Conflict

Prerequisite: Char Rel201 3 credits

This course will focus on determining probabilities for inflicting damage based upon variables such as range, abilities of students, and the characteristics of foods projected. Students ignoring the department recommendation to take the entire Introduction to Conflict sequence should read Combat 101 to familiarize themselves with terminology used in Combat 102. All 102 students should have copies of the Accuracy Modification Schedule included with AFF, in addition to the combat chart.

In Combat 102 the system of fixed hit numbers for each food is abandoned and is replaced by rolling 2d6. This figure becomes the basic hit number for the student's attacks. However, the rating is subject to modification by three variables: range, the potential for accuracy of the food projected, and the ability of the opponent to avoid being hit.

An additional heading included on the Combat Chart now comes into consideration: Accuracy Potential Evaluation (APE). This is the quality of the food for use as a projectile—some foods are *easier* to throw, fling or dump than others. The higher the APE of a food in a given attack mode, the greater the likelihood, all other things being considered equal, that a hit will be scored.

A student's Accuracy rating will usually be modified for a particular instance of combat. Adjustments to the Accuracy rating are made before the attacker rolls to determine if a hit was scored.

The first adjustment takes into account the range of the attack and the APE of the food being attacked with. Reading from top left to right on the Accuracy Modification Schedule, cross-index the APE of the food with the range. Add or subtract the resulting number from the attacker's Accuracy rating for this attack only.

The second adjustment takes into account the range of the attack, plus the Dexterity rating (if a student) or the movement allowance (if a F/S) of the character being attacked. Reading from bottom right to bottom left on the Accuracy Modification Schedule, cross-index the Dexterity or movement number with the range. This number is also added to or subtracted from the attacker's Accuracy rating for this attack only. The dice are then rolled to see if the modified Accuracy rating will produce a hit (if it is equal to or greater than the number rolled, a hit is scored). Damage is calculated for successful hits using the Combat Chart.

Note: No attacker may have an Accuracy rating in excess of 11 for any attack. Modifications which would raise the rating above 11 are ignored. In all cases, a roll of 12 is considered an automatic *miss*.

Example: Ethel wants to fling a glob of creamed corn at Fred, who is two squares away. Ethel's base Accuracy rating is 7. The creamed corn has an APE of 2.

Cross-indexing the APE (2) with the range of the attack (2) on the Accuracy Modification Schedule, Ethel sees that there is no adjustment to her Accuracy because of the food she is attacking with.

However, Fred's Dexterity rating is only 3. By cross-indexing on the same table (reading Dexterity ratings from across the bottom), Ethel sees that her Accuracy is adjusted by +2 because Fred is so slow. Her Accuracy rating for this attack becomes 9, which means she must roll that number or less on two dice in order to smear Fred.

Combat 203 Tray Theory and Method

Prerequisite: Char Rel201 2 credits

The often amazing world of trays will be the subject of students' focus, including new combat systems for the conventional dump and whack, as well as an introduction to the tray fling. No additional components are required.

The acts of dumping and whacking with trays, and the conditions under which trays may be utilized in these methods, remains the same as in BFF. Determination of stuns from both dumped and whacked trays, however, is modified.

After hit rolls have been attempted for all dumped foods, determination of stuns from dumped trays is made as follows:

1. The attacking student rolls a number of dice equal to his/her

Strength rating. The number of foods on the just-dumped tray is then subtracted from this total.

2. If the dump is made against a student, the target student rolls a number of d6 equal to his/her Dexterity rating (unless surprised, in which case the Speed rating is substituted). A hit is scored if the attacker's total is greater than or equal to the defender's total.

3. Hits against F/S are made if the attacker's total is greater than or equal to the total of the F/S's Needed To Stun rating plus the F/S's movement allowance.

When a hit is scored, the effect is determined by a roll of 2d6 (made by the target, if a student, or by the attacker if the target is a F/S). Effects are as follows:

Roll Effect

2	Stun one turn
3	Knock back two squares
4	Knock back one square
5	Knock left one square
6	No effect

Roll Effect

7	Stun one turn
8	No effect
9	Knock right one square
10	Knock back one square
11	Knock back two squares
12	Stun one turn

Opponents knocked back or right or left (attacker's right, attacker's left) are immediately moved to the indicated square. If this places a student and a F/S on the same square, the student is apprehended. There is no effect if a student is knocked onto a square occupied by another student. (This is the only time students may occupy the same square.) If two students are placed on the same square as a result of a dump and are within the range of a F/S and hence able to be apprehended on the next movement phase of the F/S, BOTH students are apprehended.

Students knocked onto a square where food has been spilled must roll for slipping.

A dumped-upon student gets a primordial rage counterattack only if that student is not knocked to another square or stunned.

Determination of hits from whacks is made as follows:

1. The attacking student rolls a number of dice equal to the student's Strength rating.

2. The opponent, if a student, rolls a number of dice equal to the target student's Dexterity rating (unless surprised, whereupon Speed rating (if lower) is substituted). A hit is scored if the attacker's total is greater than or equal to the target student's total.

3. If the target is a F/S, a hit is scored if the attacker's total is greater than or equal to the Needed To Stun rating of the F/S.

If a hit is scored, the effect of the hit is determined by a roll of two dice, made by the opponent, if target is a student, or the attacker, if target is a F/S:

Roll Effect

2	No effect
3	Knock back two squares
4	Stun one turn
5	Knock left one square
6	Knock back one square

Roll Effect

7	Stun one turn
8	Knock back one square
9	Knock right one square
10	Stun one turn
11	Knock back two squares
12	No effect

A whacked student receives a counterattack only if "no effect," "knock left" or "knock right" is rolled.

Trays may also be flung, a la Frisbee™, an unlimited number of squares. Trays must be empty before being flung; those that hit are removed from play. Misses are placed on the floor using the BFF miss system. Flight of the tray over the cafeteria floor is as if it was being thrown.

Determination of hits is made as follows:

1. The student flinging the tray rolls a number of dice equal to the student's Accuracy rating (see Combat 102). The number of squares between attacker and target is then subtracted from this total.

2. If the target is a student, the target student rolls a number of dice equal to that student's Dexterity rating. The attacker's roll must be greater than or equal to the target student's total to score a hit.

3. If the target is a F/S, the attacker scores hit if the attacker's total is greater than or equal to the F/S's Needed to Stun rating.

The effect of a hit is computed by rolling 2d6, as under Whacking.



Combat 305 Tables Seminar

Prerequisite: Char Rel201 2 credits

After an introduction to table theory, the function of these impressive implements will be addressed, with special attention focusing on flipping and tipping. The tipped/flipped counters included with AFF are needed for this seminar.

Tables may be used as weapons to inflict both appearance and stun damage. Foods may fly off turned tables onto unwary opponents, while the table itself may cause severe casualties.

Students wishing to turn a table must meet the following preconditions:

1. The attacking student may only attempt to turn the large, center table, or one of the smaller tables at the end of the cafeteria opposite from the Food Line. The two small tables at the end of the cafeteria nearest the Food Line may not be used. Note: If Food 401-402 is used, the Salad Bar-Condiments Table is considered to be bolted to the floor and cannot be moved.

2. The attacking student must occupy a square adjacent to the center of the table, if one of the smaller tables is being turned, or one of the interior squares along the lengthwise edge of the table if the large, center table is being used. (See diagram)

3. Tables may only be tipped or flipped in a direction perpendicular to their lengthwise axis.

4. The intended target, student or F/S, must occupy a square within an imaginary rectangle one square wide and the same length as the table, adjacent to the lengthwise side of the table opposite from the side occupied by the student attempting to turn the table.

The sequence for turning a table is as follows:

Move adjacent to the table and meet other preconditions;

Roll to determine number of foods on table;

Roll to lift table;

Roll to turn table;

Roll to determine hits from food; roll to determine appearance damages:

Roll to determine stuns from table;

Primordial rage counterattack by opponent.

Lifting the table

If the attacking student has not already done so, a roll must be made to determine how much food is on the table. This roll made, the attacking student rolls one die and adds this to his/her Strength rating to determine if the student is able to lift the table. If the result of the roll plus the student's Strength rating is 7 or more, the student has successfully lifted the table. Attempting to lift the table requires the expenditure of one Dexterity point, whether or not the table is actually lifted. Only one lift per table per student's turn is allowed.

Turning the table

The student attempting to use the table in combat unfortunately has little or no control as to whether the table is tipped on its side or completely flipped. This lack of control creates the possibility that the maneuver will backfire—that the student attempting the turn will suffer unintended damage from flying foods and a stun from the table.

After rolling a successful lift, the student rolls two dice to see what has happened to the table, with results as follows:

Roll Result

2	Table flips
3	Table tips
4	Table flips, attacking student hit; roll for stun.
5	No effect
6	Table flips
7	No effect

Roll Result

8	Table flips
9	Table flips
10	Table tips, attacker hit; roll for appearance damage.
11	Table tips
12	Table flips, attacker hit; roll for stun.

Tables that tip end the movement on their side, occupying the row of squares that formerly represented the edge of the table closest to the target (unless the attempt has backfired, and the table tipped on the attacker; in this event, the table is tipped on its side and occupies the row of squares adjacent to the attacker). Foods from tables that tip are presumed to fly off the table in the general direction of the target. A flipped/tipped counter should be turned to its "tipped" side, and placed on the row of squares occupied by the table. Movement may now take place on the adjacent row of squares once occupied by the table.

Flipping a table turns the table completely over. The table after being flipped occupies a new position on the cafeteria floor equal to its original dimensions, but includes the row of squares occupied by the target (or attacker, if the attempt backfires), as well as the row of squares that was once the edge of the table adjacent to the target. Hence, the effect of flipping a table moves it over one row of squares, on top of the target (or attacker, if it backfires).

Besides spilling the contents of the table in the direction of the target, flipping a table creates the possibility of stunning the target (or attacker, if the attempt backfires.)

When a table has flipped, turn a tipped/flipped counter over to its "flipped" side and place it on the row of squares newly occupied by the flipped table.

Flipping a table knocks any student or F/S hit by the table one square in the direction the table is flipping (directly away from the attacker). If this square is occupied, the target character is knocked to one side or the other. The target (or the attacker, if a backfire flip occurs) is knocked backwards, regardless of whether or not the target is stunned.

Students moving adjacent to tables that are flipped may no longer pick up food from these tables. However, since the flipped tables are lying flat on the floor, both students and F/S may move across them without penalty. Spilled food from misses may land on the flipped tables.

Turning over a table after lifting it requires the expenditure of no Dexterity points. Any student may attempt to flip a table that was tipped (the student who tipped the table, however, must wait until his next turn). Attempting to flip a table that has been tipped requires the expenditure of one Dexterity point. The student attempting to flip the tipped table must meet the same requirements as for turning a table, but skips the lifting phase entirely, and immediately rolls two dice.

Typical Table Situations

Panel 1: Incorrect position to attempt attack with table. A may not attempt to use table, since he/she does not occupy square adjacent to center of table. S, however, would be in target area for an attack, if it could occur.

Panel 2: Incorrect position for attack with table. The attacker A is in the correct position, but F/S is outside the target area. No attack may occur.

Panel 3: Correct position for attack. A occupies square adjacent to center of table, and both S and F/S are in target area.

Panel 4: A1 and A2 are in correct position to attempt to use table in attack, since they occupy squares adjacent to the interior of the table. A and A3 are in incorrect position to attempt to use table.

Panel 5: Result of tipped table. A successfully tips table. Hits from foods on table rolled against S1 first, then S2, then S3. New position of table indicated by squares marked T. N1, N2, N3 are areas where no table now exists—movement may take place across these squares now.

Panel 6: New position of flipped table. F1 through F6 represent the new position of the table. Squares N1 through N3 are now empty and available for movement. Table may also be moved across. No food may be obtained from table.

Panel 7: Attempt to use table that backfires into tipped table. A attempts to use table, but it tips back on A. New position of tipped table is represented by squares marked T. N1 through N3 are empty and available for movement. Food from table hits squares occupied by A and BF.

Panel 6: Effects of flipped table. If table successfully flips, S is knocked back to S1, plus must survive rolls for stun damage and appearance damage from food. Newly flipped table occupies X, S, Y, 2, Q, W. Squares 1, 2, 3 are empty and available for movement. If attempt backfires, A is knocked back to A1 and must survive rolls for stun and appearance damage. Newly flipped table would occupy 1, 2, 3, 4, A and 5, 2, Q, and W are empty and available for movement.

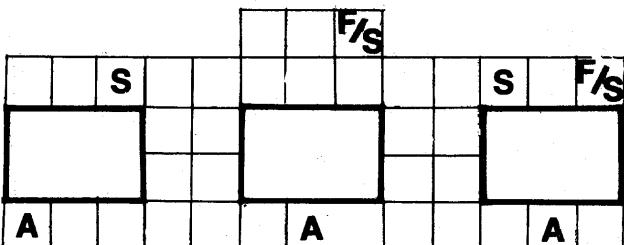
Panel 9: Placement of misses. If the table tips while A is attacking S, misses are placed first on M1 then on M2. If the table is flipped S is knocked back to S1, and misses are placed first on M3, then on M4. Should M3 and M4 be occupied, misses would be placed starting with M5 through M12.

The effect of the attempt is as indicated by the roll, except there is no effect if the "table tips" result is rolled.

Determining Hits from Food

Any student or F/S in the area covered by flying foods from a tipped or flipped table is threatened with appearance damage. If more than one opponent is in the target area, the attacker rolls for hits as follows: The attacker selects a food from what was on the table and rolls for a hit against the character closest to the Food Line, using whatever combat system is in play (Combat mode: as if dumped; Range: 1). If the food does not hit, the attacker rolls for a hit using the same food against the target character next closest to the Food Line, and so on.

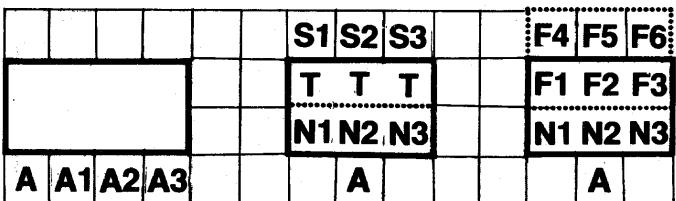
Foods that hit are removed from play, with damage scored accordingly. Foods that miss as a result of a tipped table are placed on unoccupied squares in the target area, with the first miss placed closest to the Food Line. Foods that miss as a result of a flipped table are placed on the same row of squares as the character who is knocked backwards as a result of the flipping, with the first miss placed on the unoccupied square closest to the Food Line. If all squares on which misses are to be placed are occupied by char-



Panel 1

Panel 2

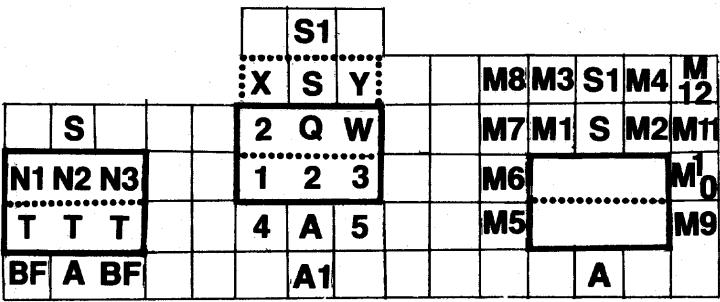
Panel 3



Panel 4

Panel 5

Panel 6



Note: In all cases the Food Line is assumed to be to the attacker's left.

acters, misses should be placed on the row of squares adjacent to the shorter edges of the table, with the first misses placed on the unoccupied square closest to the attacker and the Food Line.

NOTE: If the attempt to use the table backfires, misses against the attackers and other characters in the squares adjacent to the attacker are placed as above.

Note also that any trays on the table should be treated like foods, with hits rolled as if the tray was dumped, and stun damage and misses figured accordingly.

Determining Hits from Tables

One, none, all or some of the characters in the target area of a flipped table may be stunned by the table. Hit rolls should be made one at a time against each character in the affected area. To determine hits against students, the attacker rolls a number of dice equal to the attacker's Strength rating. The target student rolls a number of dice equal to his or her Dexterity rating. If the total of the attacker's roll is greater than or equal to the total of the target student's roll, a hit has been scored. The hit student's counter is moved backwards (away from the direction in which the table was moving, perpendicular to the lengthwise axis of the table), and the student is stunned for one turn.

To determine hits against F/S, the attacker rolls a number of dice equal to the attacker's Strength rating. One of the other players rolls a number of dice equal to the F/S movement allowance. If the total of the attacker's roll is greater than or equal to the total of the F/S's roll, the F/S is stunned; its counter is flipped to the "stun" side and moved backwards one square.

Note: F/S also may be stunned by appearance damage.

Students who are attacked by a student using a table receive an immediate counterattack.

Combat 426

Advanced Primordial Rage

Permission of Instructor 1.5 credits

Incorporation of expanded counterattack measures is discussed, with emphasis on expansion of combat realism without necessary complication. No additional components are required.

Students who are the subject of dump attacks from trays and cans receive a Primordial Rage counterattack, just as under the BFF rules. In Combat 426, however, counterattacks are rewarded after all offensive attacks, unless the target has been stunned.

If one or more food items is used as part of the original attack, the primordial rage counterattack is limited in extent. If a student wishes to attempt such a counterattack, he/she can only respond by using the same attack mode used against him/her, and with only as many foods as were used in the original attack.

Example: Frankie flings hard roll at Johnny from three squares away and hits him, but does not register a stun. Frankie did not see the apple hidden behind the plateful of Jello in Johnny's other hand. Johnny elects to fling the apple as a counterattack maneuver, holding onto the Jello because he can only retaliate with one food item (and because he doesn't want to fling the Jello anyway; it's better for dumping).

If an attack involves only non-food items, such as a tray, garbage can, or Salad Bar—Condiments Table implement, and is thereby clearly designed to do physical damage, the student who is able to counterattack and wishes to do so may counterattack with whatever means he/she is able to use within the constraints of the rules.

Unless otherwise stated here, all BFF rules regarding a counterattacking student apply.

The primordial rage of a F/S remains the same in terms of effects and consequences as in BFF, but is expanded to include attacks upon F/S using tables and Salad Bar—Condiments Table items as well. Any F/S attacked with any of those objects will pursue the attacking student relentlessly whenever the F/S is able to do so, until the student is apprehended or the game ends.

Combat 435

Prerequisite: Char Rel201 and Modem Garbage

1 credit Combat 102

Modification of the simplified combat with garbage can system used in BFF is discussed. Emphasis placed on additional realism. No additional components required.

Most facets of the garbage can remain the same, except that acts such as determination of the can's fullness, picking it up, etc., all require the expenditure of Dexterity points.

Determination of hits is made as follows:

1. Attacking student rolls a number of dice equal to the fullness of the can; the range is then subtracted from this number.

2. A hit is scored against another student if the attacker's total is greater than or equal to the result of the defender's roll of a number of dice equal to the defender's Dexterity rating (or Speed rating if surprised).

3. A hit is scored against a F/S if the attacker's total is greater than or equal to the result of the roll of a number of dice equal to the F/S's movement allowance.

Students may move per turn a number of squares equal to their Strength rating when carrying a garbage can; however, movement with the can is still limited by the student's Speed rating. A student carrying a can loses any defensive Dexterity bonus if attacked.

Food Dept.

Besides the 20 different foods, trays and garbage cans included in BFF, the Food Dept. is offering two additional weapons. For students interested in a quick modification to BFF, Mystery Meat is suggested. Students wishing to sink their teeth into a more substantial variant should register for the Condiments Colloquium.

Food 341

Mystery Meat

This elective allows students to quickly expand the selection of foods, adding another element of randomness, without complicating combat. Four MM counters are needed.

When preparing for play, the MM counters should be included with the main dishes. When a student obtains a Mystery Meat counter, the student does not know the attributes of the food. These must be determined after the student decides to use the food and will change each time another MM is drawn, since you can never trust the food service.

After deciding to use the MM in combat (an irrevocable decision which must be made publicly to the other players), the student attacking makes the following rolls, depending on the combat system being used:

For BFF Combat:

2d6—"To hit" number

1d6—Slipperiness, range, damage rating

Mystery Meat does not stun, and can always be obtained by picking it up from the floor after a miss.

For Combat 101:

Maximum throwing range: 1d6 (may be flung 2 squares; treat a roll of 1 as a 2)

Appearance Damage Rating: 1d6 (same number for all attack modes)

Slipperiness: 1d6

Permission of Instructor 1 credit

Hit Number: Roll 2d6 once for each attack mode, assigning the numbers rolled to the attack modes in this order: Highest roll is hit number for dumping, second highest for flinging, lowest for throwing.

Mystery Meat does not stun, and may be picked up from the floor after a miss. (If Food 423 is used, Mystery Meat is assigned a "to splat" number of 1.)

For Combat 102:

Same as above, except no rolls are made to determine hit numbers. Instead, an APE is rolled (1d6) for each of the three attack modes, and the APE numbers are assigned as they are rolled, in this order: dumping, flinging, throwing.

Each Mystery Meat counter is numbered, one through four. When drawing a MM counter and rolling attributes, the attacking student should keep track of the results and the number of the counter drawn, to facilitate using that food in future attacks and slips.

Food 401-402 Condiments Colloquium

Permission of Instructor 2 credits

Incorporation of additional foods and objects into the game is discussed, with relative merits of healthy foods vs. junk food evaluated. Counters representing the following components are required:

- 1 stainless steel bowl of salad greens
- 1 stainless steel bowl of cottage cheese
- 1 plastic ketchup pumper
- 1 plastic mustard pumper
- 1 ceramic crock of chopped onions
- 1 ceramic crock of croutons
- 1 ceramic crock of 1000 island dressing
- 1 ceramic crock of oil and vinegar dressing
- 1 ceramic crock of sliced tomatoes
- 1 spilled salad greens
- 1 spilled cottage cheese

The center table (adjacent to the "3") is converted to the Salad Bar-Condiments Table in Food 401-402, and reflects the dietary



trends of our times. Students interested in lighter fare will find the salad and cottage cheese tempting—and easy on the waistline in addition to providing vital roughage (restrooms are located behind the American Flag). Other students interested in cramming their faces full of nutritionally suspect additives will flock to the condiments on the table to spice up the routinely dull cafeteria cuisine.

Students may pick up items off the SB-CT by following these procedures:

1. Picking up an item off the table takes one Dexterity point. Only one item may be picked up per Dexterity point, and each item on the table requires two hands to pick up and carry.

2. The definition of "adjacent" is altered slightly for the purpose of determining whether an item may be obtained from the SB-CT table. Students may pick up a SB-CT item by moving to a square which has a side in common with a side of the table. The squares diagonally adjacent to the table at each of its corners are *not* considered adjacent to the SB-CT table and cannot be used as stopping places before picking up something from the SB-CT table.

SB-CT items must be placed on the table at the start of the game as shown in the diagram below. A certain item can only be obtained by a student who moves into a square bordering the side of the table the item is on. In other words, the mustard pumper cannot be obtained by moving to the side of the table containing the oil & vinegar dressing. To obtain the bowl of salad greens or the bowl of cottage cheese, a student must move to a square abutting the appropriate end of the table.

Note: SB-CT items are placed face-up on the table at the start of the game, and the identities of all SB-CT items are always known to all players, whether they are still on the table or in the possession of a student.

The SB-CT table may NOT be used as a place to set down an object of food or a tray prior to picking up a SB-CT item. Students may not move adjacent to the SB-CT table and attempt a pick-up while in possession of any other objects; all possessions must be disposed of while the student is at least one square away from the SB-CT table, so that the student is empty-handed when approaching the table and intending to pick up one of the items on it.

SB-CT items may be incorporated into any of the three combat systems discussed in BFF or AFF (see Combat 101-102). The counters representing these items have Range, Hit Number, Slipperiness and Appearance Damage ratings printed on them, for students wishing to incorporate Food 401-402 into BFF. Students using Combat 101 and/or Combat 102 will find ratings for these items listed on the Combat Chart.

Crocks (onions, relish, croutons, dressings, tomatoes) cannot be used more than once in combat, because they shatter on impact, regardless of whether a hit is scored. To determine the position of a crock after combat, use the BFF miss system, even if the crock scores a hit; crocks are never removed from the board.

Crocks may cause stun damage. After a hit is scored, determination of appearance damage is made, then determination of a stun.

Bowls (salad greens and cottage cheese) may be used again in combat if a hit does not result from an attack, but only as stun weapons. When a student picks up a bowl from the floor, intending to use it again, the cottage cheese and salad greens remain behind on the floor, and the appropriate counters should be put on the square where the object originally fell. After being used a second time, the bowl is then positioned according to the rules if a miss occurs, or removed from play if a hit results.

Pumpers (ketchup and mustard) have an unlimited number of pumps in them, but may only be used from a distance of one square. Squirted ketchup or mustard cannot do stun damage, but the pumpers may be thrown at opponents in an attempt to stun. Thrown pumpers, however, do no appearance damage, since they are hermetically sealed. To determine if a pumper has hit when hurled, use the same hit number as if the student were pumping. Pumpers also never Splat! since they are sealed; this makes them always available for future combat.

Squirts of ketchup and mustard that do not hit should be disregarded and are not positioned on the floor. Pumpers on the floor may be tripped over, however.

Students may carry items from the salad bar as far as their movement allowance allow; students carrying the items lose any defensive Dexterity bonus, if the Combat 102 system is in effect.

Also, students who pick up an item from the SB-CT MUST use it in combat—it cannot be set down once picked up. Disposal may be made only through combat.

Items should be placed on the Salad Bar as illustrated below:

Tomatoes crock	Mustard pumper	Croutons crock	Relish crock
Salad bowl			Cottage cheese bowl
Onion crock	Ketchup pumper	Oil & vinegar crock	1,000 Island crock

Food 423
To Splat, or Not To Splat

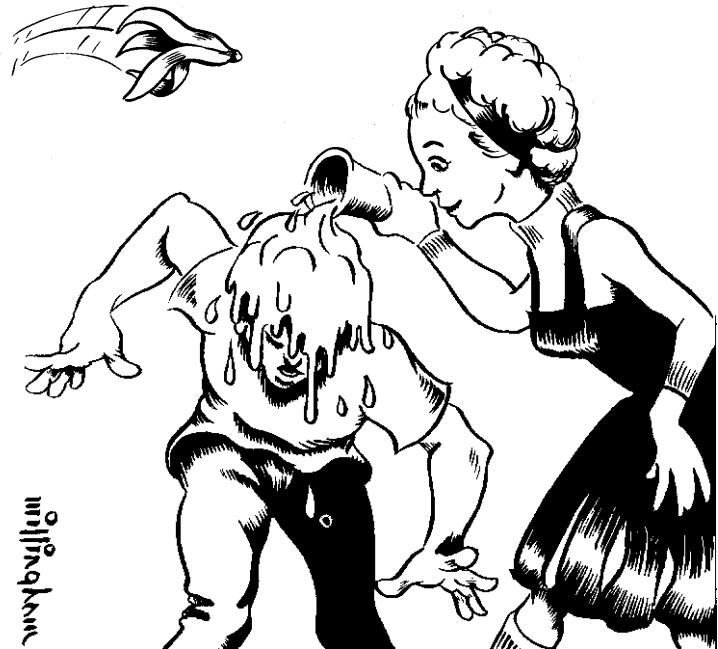
Permission of Instructor
1 Credit

The propensity of certain foods to remain intact and reusable in combat situations will be investigated, particularly Mohan's Theorem, "I splat, therefore I am." No additional materials needed.

Upon missing and landing on the floor, certain foods are less likely to be reusable than other foods. Certain foods, most notably liquids like tea, will never be reusable. On the Advanced Food Fight Combat Chart, each food and salad bar-condiments table item is given a "number to splat." When a food is projected in combat and misses, the attacker must roll to determine if the food has splatted or is reusable. One die is rolled by the attacker. If the result is less than or equal to the food's "number to splat," the food has splatted, and the counter should be turned splat-side up.

Students moving through squares that are splatted must still roll for slippage. Splatting does not alter the slip rating of the splatted food.

Note: Some foods have a "number to splat" of 6. These foods will always splat, and may never be used again in combat. Also note that certain foods have different "to splat" numbers when used in different attack modes. A carton of milk, for example, may or may not splat when being dumped. However, the cartons always splat when thrown (the carton bursts), and it is assumed the carton is emptied when the milk is flung.



Movement Dept.

Movement in AFF is, as in BFF, non-simultaneous. However, students may wish to register for several variants that allow for added realism.

Movement 149 Ducking

**Prerequisite: Combat 101 or 102
1 credit**

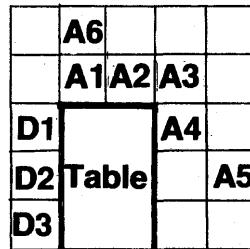
Players will investigate turning AFF into a quasi-three-dimensional contest by allowing students to hide behind tables as a limited defensive measure. Students registering for this elective should find the four "duck" counters included in AFF.

A student occupying a square adjacent to a table at the end of a turn may choose to end that turn by ducking behind the table. This defensive maneuver screens the student from some attacks made by opponents from the other side of the table. Ducking, however, offers no protection from attacks by opponents on the same side of the table as the ducking student. To determine if ducking screens an attack, an imaginary straight line should be drawn between the center of the square occupied by the ducking student and the center of the square occupied by the attacker; if this line crosses the table, the attack is screened.

In the diagram below, student D ends a turn by ducking behind a table. If the student ducks at D1, an attack can still be made from A1, since the squares are adjacent, or from A6, since the path between D1 and A6 does not intersect the table. Attacks from A2, A3, A4 or A5 cannot be made on D1, since ducking has screened the student.

If the student ducks at D2, an attack cannot be made from any of the "A" squares except for A6, since a straight line between D2 and A6 does not intersect the table. Ducking at D3 would prevent an attack from A6 (or any other "A" square), since a line drawn from the center of A6 to the center of D3 would intersect the table.

Ducking



When ducking, the player should place his duck counter on top of his student, removing the counter when it is that student's turn again.

Ducking requires the expenditure of no Dexterity points to accomplish at the end of the student's turn. However, at the beginning of the ducking student's next turn, the student must expend a Dexterity point to stand up before attempting any additional movement, pick-ups of food, attacks, etc.

EXCEPTION: A student ducking at the beginning of a turn (and facing the table, if Movement 243 is used) may immediately attempt to turn the table, without first standing up—assuming, of course, that all necessary preconditions for table-turning attempts are met, and that the players have registered for Combat 305.

Movement 243 Surprise

**Prerequisite: Combat 102
1.5 credits**

Students registering for this elective will discover their counters have fronts and backs, and will investigate how this may be used to vary movement and allow opponents to catch them with their meat-loafs down. No additional game components are required.

This course allows players to determine when a target student has been surprised by an attacking student. To incorporate surprise into AFF, students must select which of the four available directions they are facing at the end of their turn. When a student has finished all other action for his/her turn, that student's counter is turned on the

square it occupies until the desired facing direction is achieved. The name printed on the student's counter will appear right-side up when viewed from the direction the student is facing.

Turning to establish facing at the end of a turn requires no expenditure of Speed, Dexterity or movement points. The next student's turn begins immediately after the student who has just moved is faced in the desired direction.

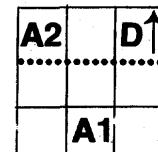
Causing a student to be facing in a certain direction has one major effect:

Students may be surprised by an attacking student if the attacker attempts an attack from the rear. The rear is defined to be any square behind the row of squares which includes the target student and is perpendicular to the direction the target student is facing.

During Combat 102 sequences with foods, a surprised target student loses any defensive Dexterity bonus he or she normally would have received. For combat requiring the target student to roll a number of dice equal to his/her Dexterity rating, the surprised student substitutes a number of dice equal to his or her Speed rating (if lower than Dexterity).

At the beginning of a student's turn, he/she may move in any direction regardless of the facing he/she chose at the end of the previous turn. Determination of facing is for the purpose of allowing for surprise, and has no other effect on movement or combat. A student's facing during his/her turn is immaterial, since he/she is presumed to be simultaneously moving and turning if necessary. Facing does have an effect on whether certain sophisticated maneuvers such as table-turning (see Combat 305) may be attempted.

Surprise



If D finishes turn facing in direction of arrow, A1 surprises D, A2 does not. Any attacker occupying square below dotted line surprises D in above configuration.

Movement 497 Beyond Freedom and Slippage

**Prerequisite: Char Rel 201
1 credit**

Students troubled by the seemingly arbitrary slippage rules of BFF will have the opportunity to explore and fully develop meaningful pratfall alternatives. No additional materials are required.

The probability a given student will slip when entering a given square hinges on three factors: The slip rating of the given square, the rate at which the given student is travelling, and the given student's God-given ability (Dexterity) to avoid spills. This elective will not address modifications to determining the slip rating of a given square, but will focus instead on incorporating a given student's Speed rating and Dexterity rating into the slippage system.

Simply put, the greater the rate at which a student is moving, the higher the probability the student will slip when entering a square with a given slip rating. Conversely, the greater a given student's Dexterity rating, the lower the probability the student will slip when entering a square with a given slip rating. When a student enters a messed square, the student's Dexterity rating is subtracted from the student's Speed rating. If the result is a positive integer, that is, if the Speed rating is greater than the Dexterity rating, the result is added to the slip rating of the square (which in no case may exceed 6). If the Dexterity rating is greater than the Speed rating, the difference is subtracted from the slip rating of the square. If Dexterity and Speed ratings are the same, there is no modification to the slip rating.

Example: Rock, whose Speed rating is 5, has a Dexterity rating of 2. He enters a square with a slip rating of 4. (Rock has an intelligence rating of -1.) The difference between his Speed and Dexterity ratings, 3, is added to the slip rating of the square, which becomes 6, since the slip rating cannot exceed 6.

Independent Studies

Independent Studies in Food Fight are for the truly committed student who wishes to confront cafeteria conflict in new and exciting environments, using unusual and exotic foods. Three studies are included. Each gives the student certain basic information which the student must then expand into a complete food fight scenario. In each succeeding study a higher level of expertise is required.

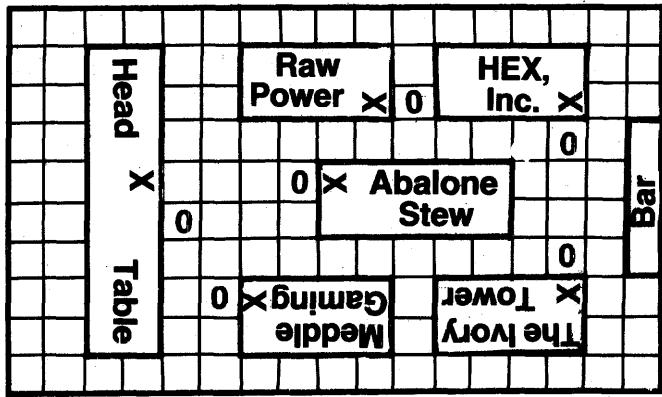
Independent Study #1—The fantasy Club Awards

BACKGROUND: It is the big night, the night everyone in the gaming industry waits for each year, the night when the Fantasy Club announces its awards for outstanding achievement in gaming, nicknamed the Worries. This banquet draws hundreds of game designers, manufacturers, publicists, salesmen, distributors and anyone else given free tickets.

Unfortunately, this year's banquet was organized by the Chicago Heights Association of Strategy and Tactics Enthusiasts (CHASTE), a group known for good intentions but lousy planning. Due to a foul-up the cause of which remains a mystery, the food service at Northwestern University, where the awards are held, has scheduled to serve the food at 10:30 p.m. This is supposed to be when the awards ceremony concludes!

To resolve the problem, the CHASTE planning committee decides to extend the cash bar from 6 p.m. to 9 p.m., and then hold the awards from 9 to 10:30 p.m. Naturally, by the time the first Wormy is awarded, some members of the assembly are thoroughly sozzled. Bad feelings, which invariably surface every year at the Wormies, are intensified. The bar remains open during the awards, with losers continuing to imbibe. At 10:30 p.m., just before the Game of the Year award is presented, the NU food service begins sewing dinner. Reports conflict as to exactly what happened next, but before order can be restored a full-scale food fight is in progress.

ENVIRONMENT: Using a 17 in.-by-10 in. piece of square-grid paper, construct a playing surface as follows:



The Fantasy Club equivalent to F/S are CHASTE staff members, one of which is seated at each of the six tables. At the beginning of the game, and the beginning of each round thereafter, one die is rolled to determine from which entry square a CHASTE staffer will emerge to help quell the food fight. Each player should roll to see which gaming company's table his character is sitting at. CHASTE staffers begin movement from the squares marked X; players begin movement from the squares marked O. CHASTE appearance order and appropriate tables are as follows:

Roll	Table	Roll	Table
1	Head Table	4	Abalone Stew
2	Raw Power	5	Meddle Gaming
3	HEX, Inc.	6	The Ivory Tower

Players should alternate rolling attributes for CHASTE staffers. Each player should roll attributes for the Fantasy Club member in play.

ASSIGNMENT: Banquets normally serve only one meal, so you have only to devise characteristics for a main dish (usually rubber

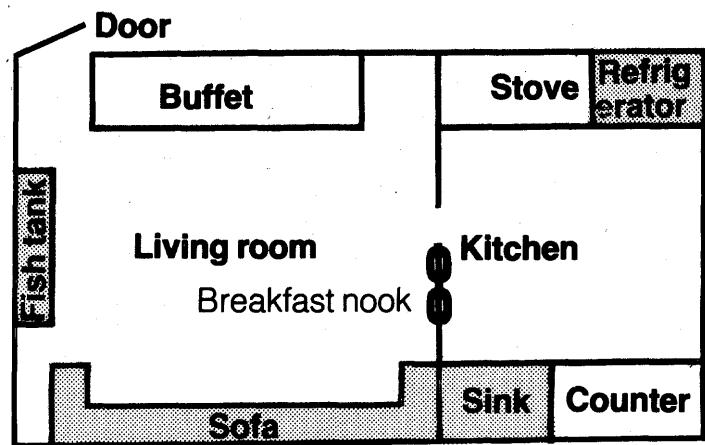


chicken or disguised veal), a side dish (mashed potatoes, stuffing, etc.), one vegetable, rolls and dessert. Some beverages are necessary—these are obtainable at the cash bar. Be sure to include stun damage characteristics for bottles! And, determine a system for indicating whether a given character has a Wormy—and what the characteristics (stun damage) of this brass-plated statuette are. What about plates—do you want to use them? And how will characters obtain food? Will counters already be on the table?

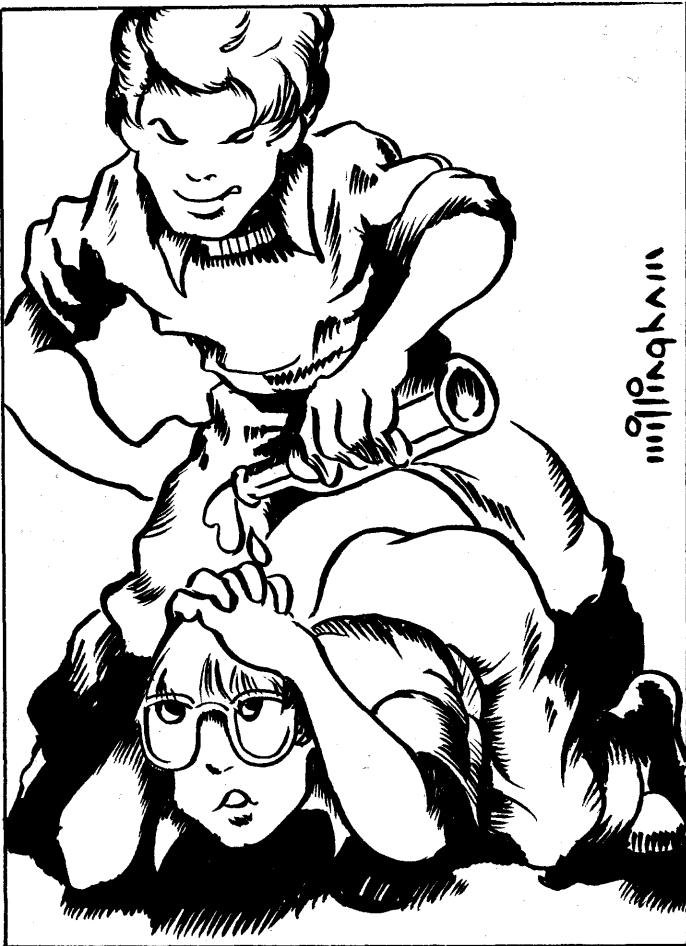
Independent Study #2—An Adventure at Fred's

BACKGROUND: Fred, the hip young professional and popular DM, has invited a few swinging characters from his campaign over for a night of gaming. Various stimulants are available, along with a variety of gourmet-type snacks and finger foods. Just when everyone is settling in for some real adventure (the lights are off and candles lit for maximum effect and other purposes), the doorbell rings. Fred unchains the burglar guard, unlocks the dead bolt, and peers out into the still night. Too late, he realizes he has not looked through the peep-hole first to see who is there! A sudden horror wells in his heart. It's Jimmy the C, the square young engineer who can turn even the most exciting dungeon into a bore. Reluctantly, Fred invites Jimmy inside. The other members of the party, upon learning what is happening, begin disgustedly flinging food, bottles and anything else they can grab.

ENVIRONMENT: Prepare a 17 in. by 10 in. piece of squared paper as follows:



Areas on which food cannot be set, and through which characters may not move



ASSIGNMENT: The following additional furnishings must be designed (if size is optional) and positioned:

Kitchen: 1 kitchen table

2 barstools for breakfast nook, each 1 sq. by 1 sq.

Living Room: 1 dining table, 4 big pillows 2 sq. by 1 sq. in size

Besides determining the types of characteristics of foods involved and the above items, other problems remain: How are barstools used in combat? Can the fish tank be dumped? If so, how?

This scenario assumes involvement of five player characters: Fred, Jimmy the C, two women and one more male player character. Assume the two female characters start in the kitchen, while the other male character starts at the buffet. Fred and Jimmy the C. start at the front door.

Independent Study #3—Convention Snackbar Food Fight

BACKGROUND: After a hectic morning of gaming at FitCon, the world's most frustrating gaming gathering, you are starved. Elbowing your way to the snack bar, you find a large crowd waiting in line. Beginning to panic you turn to the vending machines, but the queues are even long at those conveyors of calories. Pushing towards the assembled hordes, you slip on a spilled bowl of goo, bumping into another conventioneer who has already obtained food. He spills his, and the food fight is on.

ENVIRONMENT: Take a 17 in. by 10 in., or whatever size you like, piece of paper, and design a snack bar. Be sure to include tables and chairs and serving areas and all that stuff.

ASSIGNMENT: Keep going. What about Food? Include typical snack bar stuff. How do the machines operate? And what about player character/gamers? How many can play this game of yours? Are you at least going to give us some dice? They didn't give us any dice in the lousy food fight game they published in Dragon, not even "randomizer chits." And how come all we get to do is roll dumb six-sided dice in Food Fight, anyway? Haven't you guys ever heard of percentile dice? If you think I'm going to pay an extra 50 cents for this, you're crazy.

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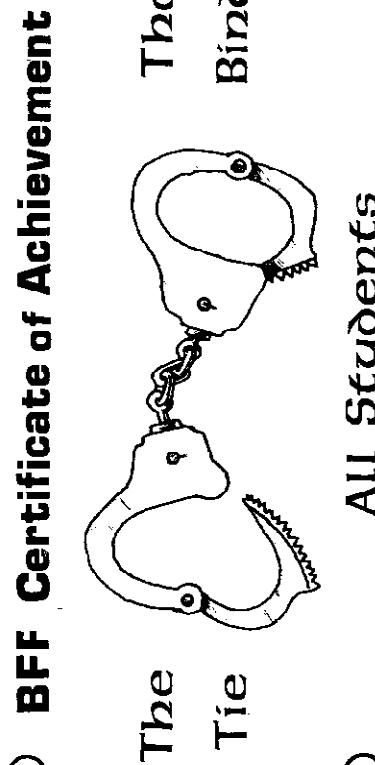
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Godling

(From page 8)

Lylthia slid from the bed to pick up the leather pouch which Niall carried at his swordbelt. She brought out the statue and placed it on a nearby table. Niall propped himself on an elbow and eyed it.

Lylthia said slowly, "If you make a wish to the god, your wish will be granted."

Niall grinned. "Come back to bed."

Lylthia stamped her foot. "Be serious! Can you imagine what might happen if this statue were to fall into the wrong hands?"

"The man—if he was a man—from whom I took this statue had been turned into dust. Possession of the statue didn't do him much good."

The girl sighed. "It was Xollabar, who turned Gruffon the priest into dust. Xollabar—whom Thayya serves. Xollabar wants that statue. With it in his possession, he can force Korython to serve him. And—Xollabar is evil. Evil!"

Niall sat on the edge of the bed. "All right. So Korython gave Sosalion this statue."

"And for the rest of his life, Sosalion used the power of the statue wisely. Always he asked favors for others, never for himself. And the god granted those requests."

"When Sosalion died, the statue disappeared. It was never seen again for thousands of years. And then Gruffon came upon it. How, I am not sure. But Gruffon used it selfishly, to acquire wealth and power for himself."

"He came at last into Urgrik, and here he intended to take power over the king, Lurlyr Manakor, to possess himself of his kingdom. It was then that Xollabar struck—wanting the statue for himself."

Niall sighed. "I found it instead of Thayya. And now Xollabar will be after me."

"Ah! Now you understand the need for haste, why we must return the statue to Korython."

Niall grumbled but rose to his feet, reaching for his clothing. He had learned that what Lylthia told him was always true. He began to dress, with Lylthia nodding her approval.

2.

Dawn was breaking in the east, beyond the Kalbarthian Mountains as they rode along the narrow road which twisted northward from Urgrik past the Malagon Forests. Niall sat the saddle of his big grey stallion while Lylthia moved easily to the cantering stride of a black mare.

Once or twice, Niall twisted to look behind him at the rooftops and towers of Urgrik. There was little to see, for in this early dawn hour, men and women were merely stirring from their beds. No one had seen them leave the city, there had been no lurker in the shadows to carry word to Thayya.

Behind them a brown stallion came at the canter, with wine-bags and food-sacks hastily assembled by Niall bouncing to its hoofbeats. Together with those necessary items the horse carried a powerful horn bow and a quiver filled with war-arrows. Niall meant to be well armed on this ride.

They went swiftly, easily along the dirt path. The dust they stirred up settled after them within moments, so that anyone watching from Urgrik would scarcely see it. Even with this, Niall was troubled.

"How can we hide from a god?" he asked Lylthia as they rode.

"We can't. But Xollabar has his limits, too, you know. He is not one of the Primary Gods, but rather one like Korython, with certain limited powers."

Niall grunted. "If I'm helping the gods, the gods ought to be helping me."

Lylthia smiled. "Are you sure they are not helping, Niall? We are riding toward the Dead Lands, and we are alive and well."

Niall sniffed deeply of the cool air blowing off the mountains far ahead. That air put new life into his veins; it exhilarated him. His

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P22 Gladius—Hero in Roman Style Armour

P23 Barbarian Hero wearing Vulture Helmet and Fur

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P28 Swashbuckler Fighter with Cutlass and Dagger

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N.Y.C., N.Y. 10001

hand touched his sword and he thought to himself that he might be ready for whatever it was Xollabar might choose to hurl at him.

All that day they rode, pausing only beside a little stream to eat their meat and bread and drink a little of the wine. Several times Niall would leave the stream to cross to a high hill from which to scan the land over which they had traveled. He saw nothing but the waving grasses and hard brown earth, and rocks.

"We seem to be safe enough," he grinned at Lylthia as they mounted up again.

To his surprise, she shook her head. "Not yet, my lover. Xollabar is searching for us. I can feel it. Ride on, faster!"

They galloped now, the horses running easily, seemingly without effort. This was a wild, almost uninhabited land through which they went. Far off the tracks of the caravans that moved from city to city, only a few wild men or hermits dwelt here. The sky overhead seemed bigger than it was in the city, it stretched from horizon to horizon.

Toward nightfall, they encamped on the slope of a low hill bordering a southern edge of the Uylian Mountains. As he was about to lower himself from the saddle, Niall stood in the stirrups for a last glance backward.

Instantly he froze.

Lylthia noticed his tension and asked, "What is it?"

"Yonder, something black and cone-like comes!"

His arm swung her up so that she could put a foot in his stirrup and stare where he directed her. His arm that was about her sensed the rigidity of her muscles.

Niall could see the thing more clearly now as it swirled across the grasslands, coming closer. It was much like an ordinary dust-devil when the wind whips up dry dust and swirls it around and around, moving it across the ground. Yet this thing was of an ebony blackness and it exuded evil, an evil so intense Niall could feel his hairs ride up at the back of his neck.

It came on, but more slowly now, as though it were aware that it had been seen. It was cautious, was that moving darkness, yet still it advanced.

Niall growled, "Let me shoot an arrow at it."

Lylthia dropped to the ground as Niall lowered himself. He moved toward the brown stallion and lifted off his horn bow. Muscles bulged as he strung it; then he lifted an arrow from the quiver still tied to the stallion.

The bow bent. The arrow flew toward the oncoming blackness. It touched that blackness, flared upward, and fell to the earth as a heap of dust. The swirling darkness came on, faster now. Soon it would be upon them.

Lylthia smiled faintly and said, "Select another arrow."

As it came from the quiver, she leaned forward, put her fingers to the arrowhead, whispered softly. Niall saw the arrowhead glow whitely, then fade out to its normal color.

He put the arrow to the bowstring, drew back the great horn bow. Fast flew that arrow, so swiftly that it seemed almost to disappear. Then he saw it again, just as it drove deep into the darkness.

From far off, there was a high-pitched scream, a cry of mortal agony. Instantly the dust devil—or whatever it was, thought Niall—disappeared, collapsing into nothingness.

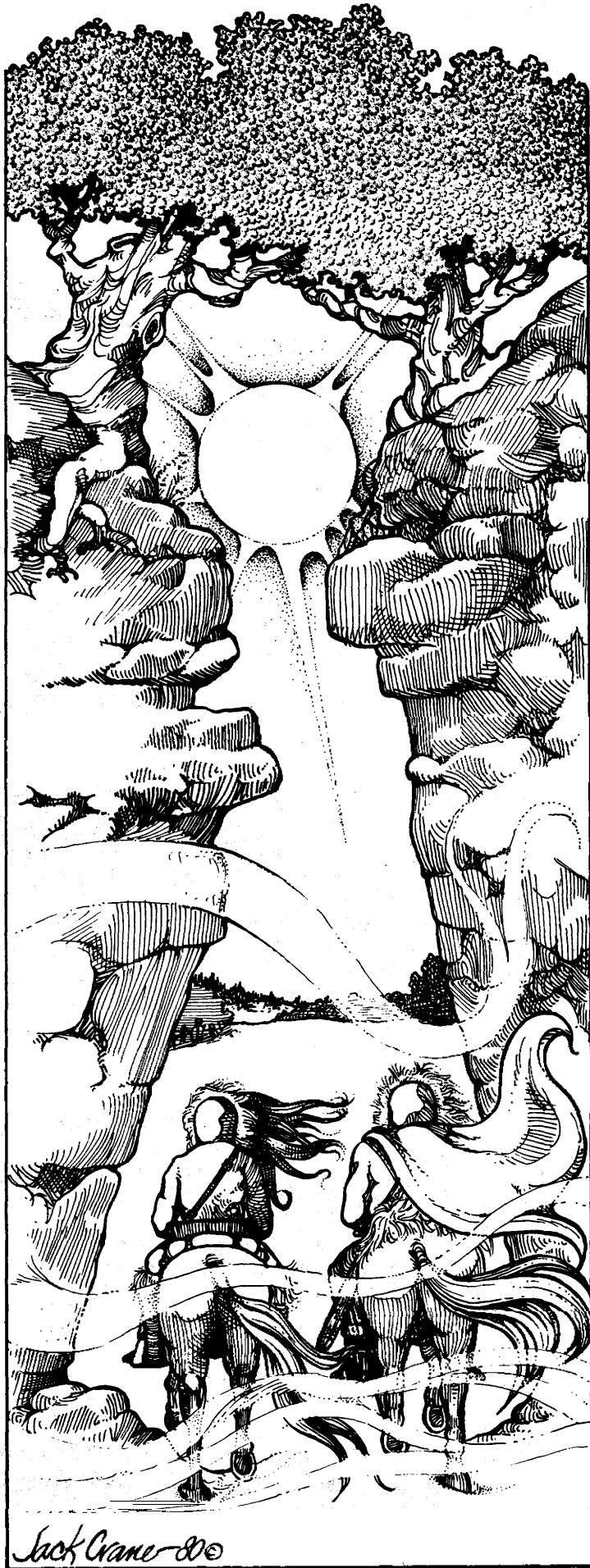
Lylthia laughed softly. "Xollabar will not like that. It stung him badly. He will be more careful from now on."

Niall growled low in his throat. He did not like the gods—excepting always for Emalkartha who was also Lylthia—for he knew their ways were capricious, with little regard for human desires, and what the gods wanted, they took.

Still! As he looked around him now he saw nothing but open sky and great mountains, with a stretch of grassland below them reaching far away toward the distant river. The air was cool and clean, and it felt good to be alive. His eyes studied Lylthia as she bent above a little fire she had made. She was putting on steaks for their meal, humming softly to herself.

He enjoyed these interludes when he and the goddess in human form were together. He sighed. If he had to do battle with some god to have her come to him like this—why, then, he welcomed that fight.

He reached out and pulled her upward to him, putting his arms



about her and holding her softness to his body. Her green eyes looked up at him, filled with sudden laughter.

"So, then. You think you have driven away Xollabar, do you? And that he will run back to his own worlds and leave you alone?"

"I care not for Xollabar. It's only you I care about."

Lylthia nestled against him, hugging him. This was a nice sentiment; she liked this devotion of Niall. Yet he must not become too complacent.

"There are other dangers ahead—"

He kissed her, interrupting her words, and Lylthia found that she did not care to warn him any longer. His kiss and his strong arms did things to her human body that she enjoyed very much. Pah! Time enough to worry about Xollabar when the evil god made his next attempt at them.

She even forgot about the cooking steaks.

Yet later, after they had eaten and were lying together on a thick blanket, she stirred in his arms and whispered, "There are dangerous days before us, Niall. This isn't the easy trip you seem to think it."

"We drove away Xollabar."

"But only for a little while. He will be back. Aye, and others from Urgrik."

Niall turned his head. "Others?"

"Have you forgotten Thayya and those men who serve her? They will be coming after us. Indeed, they may be ahead of us by now."

"Let them come. They are human, they can die by my sword's bite." He shook himself. "It's only the gods that worry me."

Lylthia shook her head. She was worried and vaguely troubled, for she knew the powers of Xollabar. But as Niall's arm tightened about her, she told herself to enjoy this moment. Time enough tomorrow and the next day to brood about the dangers that lay ahead.

An hour after the sun lifted above the Baklanian Desert far to the east, they were on the way, picking a path along a boulder-strewn way that led upward, always upward, toward the heights of the Uryllian Mountains.

The higher they climbed, the colder grew the winds. Those winds swirled out of the far north, sweeping across fields of snow and ice and carrying the cold with them. Niall drew his fur parka tighter and saw to it that Lylthia wore the one he had brought for her.

Between slabs of granite and stone they made their way, seeking a path leading between huge boulders and jutting rocks, steadily riding higher. The wind howled now, whistling at times, and its fury grew so great that the horses and riders kept their heads low against its force.

It grew harder to breathe. The windy blasts whipped the air away from them; sometimes they had to turn their heads in order to gulp at air. Many times they stopped in the lee of some great rock to rest the horses, and occasionally Niall walked ahead to guide them over a narrow path, on one side of which the stone wall fell away to a drop of more than two thousand feet.

In time, they came to a narrow pass between two great rock outcroppings. They rode together into that pass and then drew rein. Before them was a valley of green grass and magnificent trees, through which little rivulets of water ran. It lay below them—primordial, as though it dated back to the very beginnings of their world.

"The glen of the gods," whispered Lylthia. "I thought it had died—along with the Dead Lands—ages ago."

Niall glanced at her. "The glen of the gods?"

"Here it was that the gods came to play and romp, long and long ago. It is a wild, sweet place, with air that has the bite of frost in it, yet with all the warmth of the summer sun. It is protected by the rocks and the high mountains so that heat gathers here and remains even in the coldest times of winter."

Niall grinned. "Then let's camp there awhile."

Lylthia frowned, glancing about her. "I'm not sure we ought. See the high hills on all sides? It is a natural hollow. We could be trapped down there."

He hooted. "By whom? You worry overmuch, my love."

She shrugged, let him lead the way, following after. Yet her eyes went this way and that, very warily, as if she sought to learn whether any other living thing besides themselves were here in this remote spot.

They moved down a gentle incline. As Niall studied the valley, he told himself that he had never seen a fairer land. The lower he went toward its grasslands, the warmer the air became, so that he loosened the fur garment he wore.

His eyes saw the prints of animal feet here and there. This would be a good place for a man to come, to hunt and live for a time without caring about other men or their affairs. He turned in the saddle to say something of this to Lylthia and saw her shivering.

"Here there is everything a man needs," he told her.

Her green eyes slid toward him. "Here also is deadly danger. I can almost smell it." She shook herself. "Yet I am tired. It may be as you say. We shall rest a while."

Neither of them saw the cloud that came slowly across the skies. A small white cloud it was, yet it grew in size as it neared the hidden valley.

Niall was stripping the saddle off the horses when Lylthia cried out, pointing. He swung about, stared where her finger aimed.

"A cloud, no more," he growled.

Yet he continued to eye it, as did the woman, and as he did, tiny prickles of worry ran down his spine. Ah, but it was only a cloud. Not a black storm cloud but a tiny one, all white and—yes! It seemed almost to glow. But that was probably because it was catching the rays of the sun.

"All-Father," Lylthia was whispering, "hear my plea! There is danger here, where we are, in the playground of the gods! Xollabar comes. I can feel it! Sense it!"

The white cloud grew in size even as it seemed to sweep down toward them. Niall felt his skin crawl. No normal cloud would act in such a way.

Pale white lightnings suddenly stabbed downward.



Lylthia screamed and threw herself flat. In an instant, Niall followed her example. All about them those pale white streaks of lightning were stabbing, stabbing. They sizzled as they drove groundward and he could smell ozone.

Everywhere those lightnings were stabbing, as though the cloud were blinded and could not see its target. Soon enough, those bolts would hit him or Lylthia. Frantically his eyes searched the grasslands.

There was nowhere to hide. Oh, there was a cave or two, here and there in the cliff walls, but to reach them one would have to run across the grass, and the lightnings would be sure to find anyone stupid enough to do that.

Yet, to remain here meant that they would die!

"And Xollabar will get the golden statue," he muttered.

"Great Father God, aid us! Hear my plea! Grant us the relief of your powers!" Lylthia begged.

Niall was staring upward, his teeth clenched, his body braced against the shock of a lightning bolt. It was he who saw the redness falling from far above.

"Look! High in the sky—above the cloud!" he called.

A sob tore its way from Lylthia's throat. "The All-Father has heard me. He grants my wish!"

Lightnings hit the ground a few feet from where he lay, and Niall growled. He rasped out an oath and sprang upward, lifting out his sword.

"Fool!" Lylthia screamed. "Drop the blade!"

He let go of it, but as it started to fall, a bolt of that pale golden energy hit it. Blood-drinker seemed bathed in an aureate splendor. For a few moments it hung there in the air, held by a great force. Then the golden lightnings fell away and the sword plummeted to the ground.

Lylthia lifted an arm, rising from the ground to join him. "See there, in the sky!"

The redness that Niall had seen was rain. He knew that now, as it fell upon the cloud. Vast hissings rose, just as hissings rise from white-hot iron plunged into water. The red rain was falling upon the white cloud and through it, covering it everywhere.

Faintly, from so far away that Niall could not be sure he heard correctly, came a great scream. That scream tore at his nerves, for in it was great anguish and desolation.

Beside him, Lylthia laughed softly. "Xollabar suffers! Aye, that red rain stings him! Perhaps now he will not attempt to stop us on our way into the Dead Lands."

Niall grunted. If he knew anything about gods, Xollabar would be even more angry. And Niall did not care to confront angry gods.

3.

For two days they remained in the glen of the gods, swimming in the tiny lake it boasted, feasting on the hares that Niall shot with his war-arrows. Gone was the cloud, gone was Xollabar. Warm was the breeze, pleasant was the sight of green grass and bluish water.

Even Lylthia lost a little of her worry and joined him in his swims, in his walks that explored all the corners of the valley. From time to time she would walk off by herself and stand, as though listening to something faint and far away. Niall never bothered her at those moments; he assumed she was communicating with the gods and goddesses she knew, or perhaps with the All-Father himself.

He was content to have her with him and to be alive.

"I suppose we ought to be moving on," he said one morning after they had eaten. He said it hopefully, almost asking that Lylthia would murmur that there was no hurry.

She disappointed him. "Xollabar is an angry god now, Niall. He has hidden himself away in his worlds and he plans your destruction." She sighed. "I wish I knew his thoughts."

"No need to worry about him any more. The All-Father has pulled his fangs."

Lylthia shook her head. "You don't know Xollabar. He is plotting something . . . something. I wish I knew what it is. But we must be getting on toward the Dead Lands. Once we turn over his statue to Korython we will have defeated him. But until then . . ."

She shrugged. Niall did not have to look at her to know that she was badly worried.

They moved out of the glen of the gods by the middle of the day, climbing higher and higher into the mountains that surrounded it. The winds blew with the chill of the polar regions in their every touch, and once again the riders wore their fur-lined robes.

The horses plodded on, heads down. Niall and Lylthia swayed in their saddles. The steady motion of their mounts, combined with the cold, rendered them only half-awake. They had no eyes for the path they traveled; they let their stallions pick it for them.

It was Niall who cried out first, straightening in the saddle and loosening his furred cape to stare around him at the flat, rocky landscape where they stood.

Gone were the mountains, gone was the cold. Instead, they were in a hazy, reddish world, where the air seemed thick to the nostrils, where there was no sun in the sky, no clouds, nothing but this pale redness.

"Where are we, in the All-Father's name?"

Lylthia whispered, "It cannot be!"



Something in her voice made Niall look at her more closely, so that he saw something of the awe and terror within her. She was shaking, her hands trembling so much they could scarcely hold the reins of her mount.

"What is it? Where are we?" he demanded.

"How could it have happened?" she wailed. "How could I have slept and not been aware? The horses walked where they saw easier going—and Xollabar opened the way for them!"

She lifted her hands to move the fallen black hair from before her eyes. Her face was strained, a mask of disbelief and fear.

Niall growled and put his hand to his swordhilt, but the girl shook her head. "Steel will not avail us here. Nothing will! Look around you. What do you see?"

"An empty land. Just rocks and pebbles."

"Aye! A lost world. A world belonging to Xollabar. He has trapped us neatly. And I slept!"

Niall growled, looking to left and right yet seeing nothing but this flat, dead land. "We have mistaken the path, that's all. We can find our way out as we found our way in."

"Look around you! Do you see mountains? Anything at all but rocks? No, no, Niall. We have crossed the voids between the worlds—aided by Xollabar. He has us now."

"What can he do?"

Laughter boomed from somewhere. It was all about them, echoing from the air, from the ground. Niall lifted out his sword, realizing as he did so how inadequate it was.

"Put down the statue," the new voice bellowed. "Put down the statue! Put it down and live. Keep it—and die!"

"We keep it," Niall snarled.

Silence descended around them, a silence so intense it seemed to hurt their ears. Niall looked at Lylthia, who stared around her as if seeking inspiration from the air. Twice her mouth opened, as though she would speak, but each time she frowned and shook her head.

"You are foolish, my Niall," she said suddenly. "Give Xollabar the golden statue. After all, what good is it to you? Besides, you were about to return it to Korython, anyhow."

"But—"

Lylthia smiled at him, a reassuring smile. But her eyes were not smiling: They were hard and cold. Even as he watched, she rose in her stirrups and bugled a call into the red-tinted air.

"A bargain, Xollabar! The statue—for our lives!"

There was a silence; then Niall heard a gigantic chuckle. "What care I for your lives? Take them, with my blessing. Only leave the statue!"

Lylthia nodded, smiling faintly. She stretched out her hand toward Niall. "Give me the statue, darling. I have traded it for our lives."

"But you are a goddess. Xollabar could not kill you."

"He could kill you. And I will not have that happen. No, don't argue. Let me have the statue."

Niall grumbled under his breath, but he took the statue out of his belt-pouch and handed it to Lylthia. He watched as the girl stepped out of her saddle to the ground. She knelt and put the statue on the pebbles.

"There, now. It is done." She lifted her head and called, "Xollabar! We have fulfilled our part of the bargain. Fulfill yours!"

Almost instantly, Niall found himself sitting astride his mount on the southerly slope of one of the Uryllian Mountains. The air was cold here, but not as cold as the air high up there on the peaks, past which he and Lylthia had come.

He turned in the saddle, seeing the other two horses—but no Lylthia. Fear touched him, freezing his heart. Had Xollabar betrayed them? Had he—kept the girl? Anger gripped Niall, made him groan and curse.

"Xollabar!" he bellowed. "If you harm her I shall follow you through all your hells and kill you!"

Be not alarmed, Niall. Carry on—as though I were with you!

His rage slowly faded. He did not know where Lylthia was, but it did not matter, now that the calmness of her thought-voice told him she was well. Niall straightened in the saddle, staring down at the

distant Dead Lands that he could see faint and far away. It was several days' travel to those lands, but he would go there, if it was what Lylthia wanted.

"She knows better than I how to deal with gods," he growled.

With a lighter heart, he toed the stallion downward along the narrow path before him. It was still annoying him that he must go alone, but he knew that Lylthia—in her other-self role as Emalkartha—would be keeping an eye on him.

Niall rode easily, studying the far lands into which he was moving. Long and long ago, they had been fertile, those far reaches of barren ground. There had lived a race of men called the Granagors, reddish of skin and very warlike. The Granagors had worshipped Korython, and had built a magnificent temple to his name.

Sosalion, to whom Korython had given the statue, had been a Granagor.

Over the ages since the Granagors had flourished here, what had happened to that golden statue? Niall reflected on that as he swayed in the high-peaked saddle, as his eyes went back and forth along the path he rode. He scowled, telling himself as he rode that he would be wise to forget these quarrels between the gods.

Still, if he did that, he would not see so much of Lylthia.

Ha! Where was Lylthia now? She had left him, of course. She was watching over him, he knew that; yet it seemed to him, from what he knew of her as Emalkartha, that she would also be watching over that golden statue.

When he was almost down off the mountainside, he made out a dust trail off to the west. Riders were galloping there, moving swiftly, with loose reins and jabbing spurs. Niall scowled. Could there be others on their way to the ruined temple of Korython?

Ah, but—why?

He had been headed there to turn over his golden statue to the god. But Xollabar had stolen the statue. Xollabar would not be likely to take the statue to the old temple of his rival, surely! That made no sense.

Niall stiffened in the saddle.

Might Xollabar have some devilish scheme in mind that required the statue to be placed where the ancient temple once stood? Would that fact, in some manner of the gods, give him added power over Korython? Niall wondered what had put that idea into his head.

As he galloped his big stallion, he loosened his sword Blood-drinker in its scabbard. An inner feeling told him he was going to have to fight soon.

Niall grinned, as he always did when there was the prospect of a good fight ahead. Let the gods quarrel among themselves; he was always most at home when steel blades were clanging and blows were given and received.

There were a score of riders off to his left, he saw as their paths converged. One of them was smaller than the others. A woman? But what woman would ride with men such as those, who seemed to be the sweepings off some riverside dock?

Thayya! Of course. It had to be!

Niall grinned. She was a beauty, that girl. Was she also a priestess of the god Xollabar? Was it in answer to his call that she and those riders were racing so hard? She had tried to bribe him to give up that golden statue. Perhaps now she was here to see Xollabar triumph over Korython.

They came closer, closer.

They could see him, now. They were shouting, yanking out swords and waving them. Niall knew that the odds were too great, even for him, and yet he would not run from them.

Ha! Why not run—if he could make his running a weapon?

He angled his steed to one side so that it would appear that he was seeking to escape. They would understand that. Already he could hear their howls of exultation, and above them the shrill voice of Thayya.

"After him! Do not let him live! It is the order of the god Xollabar!"

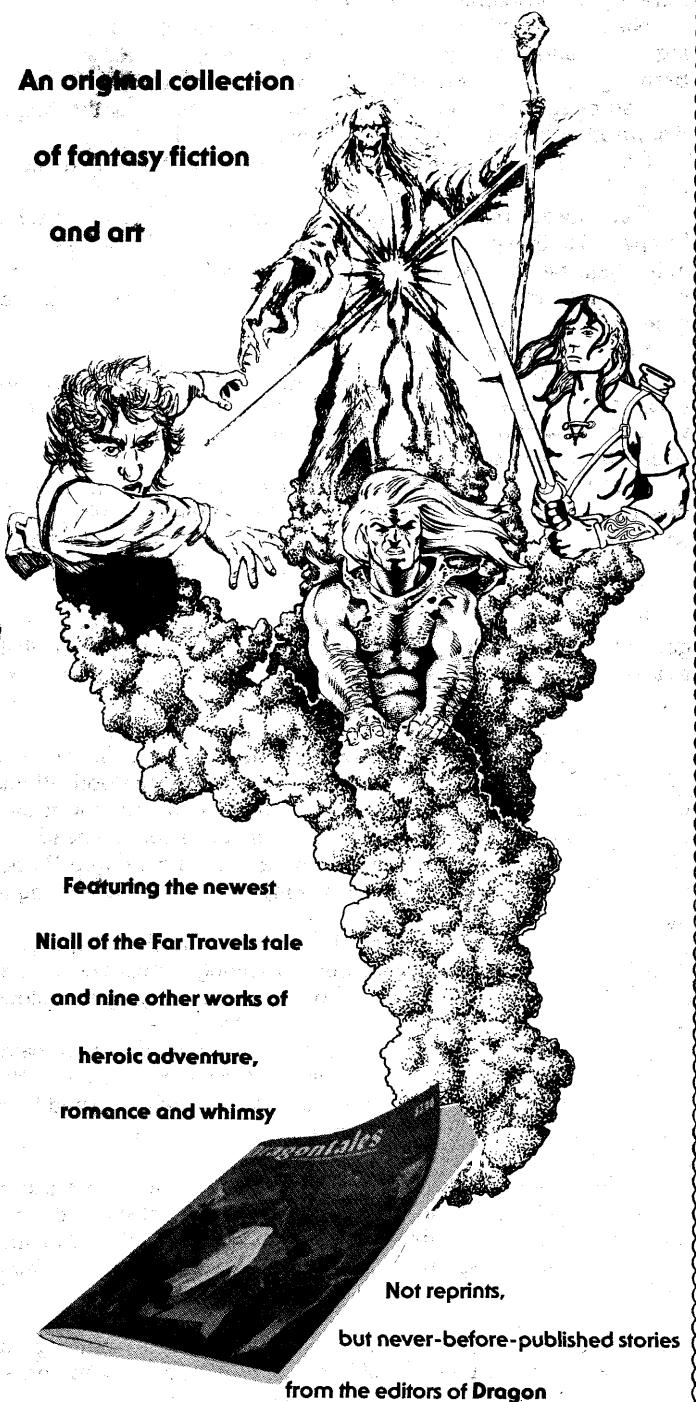
They came for him as he knew they would, two men out in front, on the faster horses. The others were strung out behind those two, and racing hard.

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Niall slowed his stallion just a little to let the two front-runners catch up with him. As they did, he brought out Blood-drinker, whirled the stallion and charged them. Those two men came on, shouting exultantly.

No man in all this land was the equal of Niall of the Far Travels with a sword in his big hand. He swung Blood-drinker once, again, and two headless corpses rolled from their saddles.

Niall wheeled and ran again, looking back over his shoulder. They were following after him, well strung out now. He held the big stallion back, to let some of them catch up to him. Let them overtake him. It was what he wanted.

He turned at last, swinging his great blade, knocking the swords of the others aside. His point drove into a chest, lopped off an arm, swung again to slash through a neck. As he fought, Niall bellowed out the war-cry of his native Northumbria. Few men in this corner of his world had ever heard that savage scream.

As though in echo to that cry, Thayya was shouting, "Kill him! Kill him! He must not be allowed to live!"

His stallion was tired. It had come far and it had run fast this day. Under him, Niall felt the great horse stumble as it sought to turn. Niall grinned coldly. They would overcome him, and there was no way one man—even as great a fighter as Niall of the Far Travels—could persevere against thirteen or fourteen men.

Yet he battled on. Emalkartha! How they would pay! They would die, as many as he could kill, and each of the others would bear his blade-mark until the day he died!

A sword hit his shoulder. Another slammed against the side of his head. Niall reeled in the saddle just as a sword stabbed at his chest

4.

It was night. Niall lay almost lifeless on the hard rocks and felt life flow back into him, slowly. Vaguely, he knew that he was wounded. He was lying on his back, his eyes were open, and he was staring up at the blackness of the heavens.

He moved and groaned. There was dried blood all over him, and the pain of his wounds stabbed into him deeply. Under his breath he cursed softly, trying to move. It was useless. He could scarcely turn over.

He was thirsty, too. There was no water here in the Barren Lands. There had been water in the skins on his stallion, but the horse was gone, probably taken by the men who had been with Thayya.

Niall closed his eyes and slept.

He woke to the blaze of hot sunlight on him. He gritted his teeth and made it to his knees. Blinking, he looked around him at the empty plain. But, no! It was not empty. There was something moving out there.

It was coming closer.

Ah. Now he could make it out. It was his stallion, trotting toward him. Niall grinned. He was not dead yet. Maybe he was too badly wounded to walk, but there was a water-bag on his horse, and his horse could carry him.

He waited until the stallion came nosing at him, then he caught at a stirrup and using it as a crutch, got to his feet. The world swung around him dizzily then, and he had to grab and hold on.

It took him some time, but he finally managed to get a toe in the stirrup and claw his way upward to the saddle. He reached for the waterskin and drank deep. The water revived him a little, and he toed the horse, making it walk onward toward where the ruins of Korython's temple lay in the midst of the Barren Lands.

Where was Emalkartha? Where—Lylthia?

He was still very weak. Twice he fell asleep to the swaying motion of his stallion; once, he almost fell from the saddle. He grinned wryly, telling himself that he was not strong enough to fight, that if he came upon Thayya and her soldiers now, they would certainly kill him.

Of course, they thought him dead already. Still, there was life in him, to be nursed along until the time came when he might have to fight. He thought of the thousands of men in the army of Urgrik

who would have gladly have followed him into these Barren Lands and grinned wryly. This task—whatever it was—was up to him alone.

Not alone, Niall! I am watching!

"I'm almost dead," he growled, yet he was thrilled to discover that Emalkartha had not deserted him.

It was as if he heard her gasp, then. He felt eyes upon him—eyes he could not see—and fancied that he heard a faint cry.

You are hurt! Almost unto death! Yet I knew not!

Terror was in that thought-voice—and raging fury!

The world shifted under Niall. He felt it slide away, tilt even more—and then it steadied. There was heat around him, awful heat, but there were soft voices crying out and girls running toward him, to help him from the saddle and half-carry him toward a couch.

Emalkartha was there, regal and proud, but there was pity in her eyes, and a great softness. She came toward Niall where he lay and knelt beside him, touching his forehead with her hand.

"Here you will mend, my darling. Here in this forecourt of one of my Eleven Hells, you can rest and be nursed back to health."

She clapped her hands and girls came running. Niall looked at them and grinned. They were all lovely, young, and their bodies took the breath away with their beauty.

Emalkartha saw his interest and frowned. "They are to bring you back to full health, Niall. Nothing more!"

He chuckled. "Beside you, my darling, they are pale shadows."

The goddess went on scowling for a moment, then laughed. "See that they remain only shadows!" But she leaned forward and kissed him, and Niall knew that he would live.

He never knew how long it was that he remained in that steaming room, with his wounds bandaged and with unguents applied to them. He slept and rested, and as he did, magical antidotes worked their cure. Always, the girls were on call to aid him.

He saw no more of Emalkartha; he reasoned that she was busy

with her own problems. He waxed in strength, his wounds no longer troubled him, and now a restlessness began forming inside him. He would draw his sword and flex his muscles with it, and begin to wish for the more familiar world he knew.

What kept her? Why was Emalkartha not here with him? Niall began to chafe at his inactivity.

And then one time when he was asleep he woke to the touch of her lips on his. Her eyes laughed down at him. "Slugabed," she breathed. "The time has come to send you on my mission."

"What mission is that?"

"Look—and know!"

The room in which he lay faded from view. He was staring down into ancient ruins. He saw the little golden god resting on an altar, before which was standing Thayya, her arms outstretched. Behind her were those hired killers he had fought. Niall grinned when he saw that each one of them was bandaged.

She calls to Korython and—Koython must answer!

Slowly, the god was forming. There at the altar, where he had been worshipped so long ago, he was rising into being. His outline was tenuous, but it was becoming stronger.

"Korython must obey—because he is present in the golden statue. He is helpless against the power of Xollabar as long as that condition exists!"

Niall frowned. "And I can help?"

He stared at the god Korython. It seemed that the god's outlines were fainter now. As he muttered something of this Emalkartha nodded.

"Korython plays for time, time in which the other gods and goddesses—myself included—can come to his aid. Alone, he would not be able to last too long, since Xollabar has power over that statue. But with our help—and yours"

Her voice faded. Niall growled, "Aye! Now we come to it. What part do I play?"

Emalkartha nestled close, hugging him. "You fight those men of Thayya's—and Thayya herself, if need be. We will keep Xollabar busy."

The scene faded, and Niall shook himself. Emalkartha was nestled in his arms, but he was vaguely uncomfortable. He was used to Lylthia, not to the goddess herself.

"You would wish for my other self?" she whispered.

Niall chuckled. "I'd be more comfortable."

"Of course you would. You are used to grabbing Lylthia, pawing her, kissing her and bedding her as though she were some common wench."

"She never objected," Niall grinned.

Emalkartha sighed. "Here in my Eleven Hells I am adored and worshipped. It's fun sometimes to be in human guise, to be pawed and hugged and kissed."

Forward, Niall! Attack!

He grinned, remembering how those men before him had wounded him, left him for dead. He owed them for that! He raced forward, drawing out Blood-drinker and his Orravian dagger. His warboots made hardly a sound on the rocky ground.

But they made enough sound to alert one or two of the hired swords who had ridden here with Thayya. They turned, those men, and their eyes went wide at sight of this man, whom they had thought to be lying dead many miles behind them.

One of them shouted hoarsely.

At his cry, the others turned, but Niall was upon them even as they swung about, and his blade licked out to slash through a man's neck. Even as he felt his steel bite deep, Niall yanked free his sword and drove it at a second man.

The odds against him were great, but at first his enemies thought they were dealing with a dead man raised to a mummery of life by



She pushed away from him. "But we sit here while time grows short for Korython. It is time to be leaving."

Emalkartha stood, catching his hand, drawing him to his feet. Niall wore his chainmail and his fur kaunake; his sword and dagger were belted at his side. Emalkartha put her hand to his forehead, and—

Niall stood on a rocky wasteland, aware that a wind was blowing and aware also that he could hear chanting by a female voice. The wind blew steadily, the chanting seemed to grow in strength. Niall saw broken columns and battered bits of what had once been temple walls.

A woman stood before what had been an altar, long and long ago. On that altar stood the golden statue of the god. Behind Thayya were her mercenaries, staring, watching what was about to take place.

some magic—so that in those first few moments Niall gained a great advantage.

One man fell, and then another. Niall was like a savage beast, springing here and there, his swordpoint stabbing into a throat or its edge slashing downward across a shoulder or an arm. He growled as he slashed, and every once in a while he would snarl like an enraged tiger.

He became vaguely aware that the chanting had stopped, that Thayya had turned and was regarding him with wide eyes in which were mixed terror and superstitious horror.

Niall felt an anger beating down about him—gigantic fury that seemed to assault him with maddened rage. Yet something shielded him from that awful displeasure. Somehow, Emalkartha had thrown a corner of her cloak about him.

Thayya had turned now and was chanting with renewed power. It was almost as though the god Xollabar were entering into her, endowing her with his demoniac strength.

And in answer to that chanting—

Korython was appearing more fully, towering above the altar where stood the golden statue. It seemed to Niall—even as he fought—that Korython was also fighting, fighting to prevent himself from being drawn into this world, to be made the slave of Xollabar.

There were few mercenaries left now. One by one they had fallen to Niall who had fought as he had rarely fought before, and never against such human odds.

Only two men were left now.

Niall leaped, his sword flashed. One man dropped, the other turned to flee. Niall hurled his Orravian dagger, saw it sink to the pommel in the back of that last man.

Then the Far Traveler leaped again.

Straight for Thayya he drove, his arms spread wide. The girl was in the middle of her chanting when he bowled into her, snapping off her words and carrying her to the ground. His fist hit her jaw and she slumped.

Kneeling above her, Niall felt the air grow hot. It was as though all the many hells had spilled out their glowing fires. Sweat oozed from his pores, and it grew hard to breathe. Within that almost fiery atmosphere, he sensed a titanic struggle taking place.

Dimly he could see Xollabar, dark and sinister, towering high above the dead floor of the once-great temple. His many eyes were boring downward—not at Niall, but at something beyond him.

It was Korython!

The god was writhing, twisting, seeking to avoid the tug of something that seemed far more powerful than itself. It was out of its abode by now, and seemingly helpless in this world. Niall saw that it sought vainly to avoid being drawn into the golden statue.

Now, Niall! Now!

He leaped from the fallen priestess toward the little statue. His great sword swung upward, glinting in the sunlight.

Xollabar bellowed with utter fury.

Then the sword was cleaving downward, slashing at the golden statue. As it drove toward it, Niall saw his blade shine and glimmer as though with inward light. That light danced and sang along his steel—

His edge struck the statue! Cleaved through it!

Xollabar screamed.

In that moment of his screaming, Korython leaped forth. No longer was the god fearful. Instead, it waxed even larger. Spread were its arms, or what served it for arms. Straight for Xollabar it drove.

Niall crouched on his knees beside that which had been the altar to Korython. On that altar lay the two fragments of the golden statue. Above him, the two great gods were doing battle, and the very air seemed almost to cry out at the fury of that assault.

Korython drove Xollabar back. Ever backward the evil god went, as though it sought to escape. But Korython pursued too relentlessly for that. Xollabar was caught and held, and though it fought savagely, it seemed to Niall that Xollabar was weakening swiftly.

And now Korython was dragging Xollabar toward the ancient stone altar. Xollabar struggled, but was too weak to oppose. To the altar Xollabar was drawn, then forced upon it.

Held on that altar! Helpless!

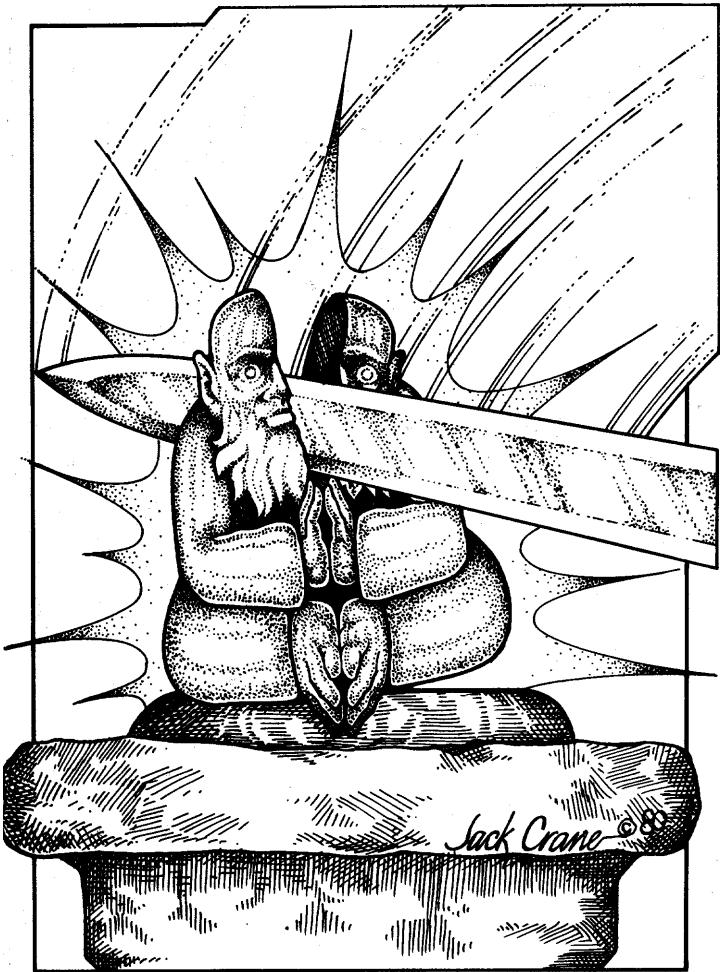
From above streamed a golden bolt, so vivid that Niall was momentarily blinded. He cried out, his arm going to shield his eyes.

No need to fear, Niall. I protect you!

Then it was over. Whatever there was of Xollabar was gone. Devoured, in some strange fashion which Niall could not comprehend.

Silence lay across the old temple. Niall staggered to his feet, stared at the dead bodies, then at Thayya, who lay unconscious at his feet. The gods had come—and gone.

He shook himself. Well, he had done what they asked. He had fought and triumphed this day; he had stopped Thayya. Something



assured him that he had eased the way for Korython by weakening Xollabar just enough.

Thayya stirred, opening her eyes. She looked up at Niall, sat up, stared about her. A gathering horror dawned in her eyes. No words were needed to tell her what had happened. She could see the stained altar where Xollabar had writhed in its last moments.

Now she rose slowly to her feet, backing away from Niall. She turned and fled across the ground, toward and then between the corpses of the mercenaries who had come here with her. Past them she ran, then halted.

She bent over the body of the last man Niall had killed, lifting from his back the Orravian dagger. Niall shouted and ran to her, but he was too late.

Thayya drove that dagger to the hilt between her breasts. When Niall came up to her, she was dead.

A soft voice said, "It is better so. By her death, she has expiated her evil."

Lylthia came striding toward him, hips gracefully swinging. As he watched her approach, Niall growled, "I'm tired of these gods who fight among themselves—and drag me into their battles."

"Yet they are grateful to you. Xollabar sought to draw Korython into the golden statue completely. In that way he would have had dominion over him forever. You helped prevent it. Korython is grateful."

Niall eyed her suspiciously. "How grateful?"

Lylthia smiled teasingly. "He has filled the glen of the gods with gifts for you, with vessels of wine and hampers filled with good things to eat—so that we may go there and live for a little while." She hesitated. "Unless you'd rather not, of course."

He whooped and ran toward her. "Silly girl! Why are we standing here talking? Race you to our horses—and then to the glen of the gods!"

Lylthia tried to get to her horse, but Niall caught and kissed her before she could make it.

Here comes the Judges Guild

An overview and nine reviews

by William Fawcett

Early in the evolution of fantasy role-playing games, it became obvious to players and referees that the fun of playing did not lie solely in the game rules themselves, but also in the countless different ways a campaign can be constructed those rules. Bob Bledsaw and Bill Owens foresaw the demand for playing accessories 'way back in 1976. They set up working quarters in a spare room in Bob's home, and Judges Guild was born.

Today, the Guild's name is on dozens of modules and other playing aids on the market, plus a pair of regular publications. What began as two men's fantasy has turned into a very real business that employs more than 25 people in production and distribution of playing aids.

The original and continuing intent of Judges Guild is to supply game judges and players with materials that can be used to formulate or expand upon a campaign. Because most of the modules the Guild produces are designed to be adaptable into any campaign, the surroundings are described in less detail than in a module which is intended to be used by itself.

The first product marketed by JG was a set of four maps to the "City State of the Invincible Overlord," plus accompanying literature. Unlike the revised maps now being sold with the set, the original maps were large enough to cover half a ping-pong table and included separate copies for judges and players. Though less than sophisticated by today's standards, these maps were a step forward in role-playing when they were introduced. Comparing these maps with the products on the market today illustrates how far the industry of role-playing gaming has advanced in just a few years.

The next products JG put its name on were playing aids called Ready Reference and Tac Cards. These were intended to speed up a judge's search for certain often-used information, and the Tac Cards remain



very useful today for *D&D* or *AD&D* players who wish to employ a large variety of weapons.

The first true "module" issued by the Guild was *Tegel Manor*. Still a classic today, this module set the pattern for many similar products.

Many of JG's playing aids for *D&D* are contained in two interrelated sets, *Wilderness of Fantasy* and the *Wilderlands* map series. The similarity between those names can lead to some confusion, but since both types of products are often usable together, this is hardly a major problem. The *Wilderness* series includes playing aids such as *Tegel Manor*, which cover relatively small sites in relatively great detail. Often these sites can be found on the maps in the *Wilderlands* series, or can be easily incorporated into those maps. The *Wilderlands* series is composed of 18 maps (so far), encompassing many thousands of square miles of potential outdoor and subterranean adventures. Little detail is provided for the hundreds of locations marked on the *Wilderlands* maps, leaving it up to the DM to fill in particulars and actually populate the villages, cities and islands of the realm.

Judges Guild also publishes a limited number of playing aids which are approved for use with *Traveller* and *Runequest*, plus general accessories such as *Wilderlands Hex Sheets*, *Treasury of Archaic Names*, and *The Fantasy Cartographer's Field Book*.

The first publication produced by JG was The Judges Guild Journal, which began as a single-page insert distributed to Guild cus-

tomers as an insert in the materials they bought. It was and is basically a medium for DMs to exchange ideas and techniques. As the number of DMs grew, the size, quality and scope of the Journal increased as well. It is presented in the style and format of a magazine, but remains closer in concept to a fanzine or a newsletter than an actual, professional magazine. The quality of the writing varies more widely than in a regular magazine; the Journal is visibly less sophisticated than its "competitors" in some ways, but on the other hand also includes some very original and imaginative ideas for DMing.

A second magazine, *The Dungeoneer*, was more or less adopted by Judges Guild when its original editor, Paul Jaquays, joined the JG staff. Jaquays ran the magazine for the first six issues before giving way to Chuck Ansell, who edited several issues before he too joined the JG staff. *The Dungeoneer* is semi-independent from Judges Guild, but often contains contributions from members of the JG staff. It is truly a fanzine-type publication; most of its authors are not veteran or professional writers, and on occasion typographical errors can be a real problem. Still, it often has the freshness that makes all fanzines refreshing and interesting to read.

Recently, *The Dungeoneer* has attempted some joint issues and cooperative projects in conjunction with the *Judges Guild Journal*. If you haven't looked through either of these magazines lately, get a couple of copies now, and you'll be pleasantly surprised at

the improvement they've shown in the last year or so.

Following below are capsule reviews of several relatively recent releases from Judges Guild, all designed for use with *D&D*, *AD&D* or *Runequest*. The number following each name is the JG order number of the item.

Modron (34) \$3.50

This game aid is designed for *D&D*, but is usable with *AD&D* as well. The offering includes a 16-page index book and several good maps of the town and area near Modron. This area is located on the Wilderlands map set near the City State of the Invincible Overlord and is the closest major habitation to Tegel Manor.

This set is primarily an index to the various features and buildings in the area. Much of the booklet is a building-by-building description of the inhabitants of the town and nearby villages. As always, the descriptions are just general statements that have to be expanded upon by the DM as he goes. The maps are done in various brown shadings and are of high quality. Included are annotated judge's maps and the less complete player's maps.

The development of the more important or colorful residents of the town is well done in this set. One problem with all character listings used by the Guild is that they are preceded by a string of unlabeled numbers which include level, statistics, hit points, and armor class. While an efficient way to list these things, this system can lead to delay or confusion until you become familiar with the order they are given in. Several of the person and place names involve puns of varying quality. Witches are included as a NPC class, but you will have to find more complete information on this in other publications, since no details are given here. Also included are a shark table, a sea monster table, an underwater encounter table, and a pearl (value and type) table.

This set is inexpensive and has some good expansions of ideas mentioned, but not detailed, in earlier Guild products. *Modron* could be easily included in a campaign that included nothing else from the Guild.

Escape from Astigar's Lair (124) \$2.00

This dungeon was originally used as the tournament dungeon at Michicon VIII. It is one of the least expensive items offered by the Guild, and in some ways one of the best. Since it was originally set up as a tournament, rather extensive modification will be required to adapt this set to fit your campaign. Also, this dungeon was designed to be a limited-time (real-time) dungeon with the players being allowed only an hour to complete their characters' quest. Because of this limited time the dungeon is also set up to use its own very simplified initiative

system. You may have difficulty using a more cumbersome system and still completing the quest in the time allowed.

One factor that slowed down play when this dungeon was tested was that the points gained or lost for any action are listed separately at the end of the booklet. This leads to a lot of page-turning by the judge. The alternative is to tear apart the booklet and spread everything out. You will find that this is necessary anyhow, to give the player or players the detailed descriptions of the two main characters. These are long descriptions, and their contents are vital to playing the scenario correctly.

The writing itself (about 10 pages) is clear and descriptive. The dungeon offers a few interesting traps and puzzles. It is definitely designed as a thinking player's dungeon. The two main characters are a Druid and a Ranger. If you enjoy playing either, this dungeon is designed specifically for their powers and abilities. Play is best limited to a DM and two players.

The Treasure Vaults of Lindoran (170) \$4.00

This AD&D module is one of the highest quality offerings from the Guild in recent months. It can stand well against most modules offered by any company. The module revolves around the looting of an ancient Elven treasure vault by the party. The party will have to complete the task in one adventure (though possibly lasting several evenings), since the exits are only usable after successfully obtaining the treasure. A detailed history is given including Elves, Undead, and Drow. A few new monsters are created specially for this dungeon and are used extensively in it.

The quality of the room descriptions is high. The art by Kevin Siembieda is excellent and adds to the text in several places. Several other good drawings are included, but they don't seem to relate directly to the module. A typographical error which can cause a lot of confusion is where the contents of a chest are listed as being a *sceptre* (one of the treasures), but further reading shows the object to actually be a *spectre*. The maps are clear, but suffer from a lack of a grid or scale. These maps are also spread out among the pages of the booklet and so are not always accessible quickly. This is common to most of Judges Guild's modules and seems inferior in style to placing maps on separate pages which can be kept constantly in sight, even while reading.

There are many tricks and traps defending the vault. Most are entertaining, challenging and lend interest to DMing the module. A few are rather nasty in that there aren't any clues or likely choices to guide the party. You may want to include some hints for these to make encounters with them less dependent on luck. There are 30 pages of adventuring in this module (not 34, as stated on the cover) and whether for actual use or just for the ideas, this module will please most buyers.

Inferno (210) \$5.98

This is one of the more expensive and longest modules offered by Judges Guild. It is a mixed offering with some excellent points and some potential problems. Many DMs will like this module just because it is perhaps the one situation where they can validly play with Asmodeus as a wandering monster!

This module is actually half of a set and covers only the first four circles of a Dante-type inferno. The second part is planned for release late in 1980. The introduction gives credit to Dante and then takes TSR to task for the placement of the Archdevils in the *Monster Manual* (wrong circles). Actually there is support for both placements; the argument harkens back to the days of the "angels on a pin" discussions. Depending on their sources, both authors have them placed correctly (or relatively, incorrectly). In any case this is of little importance to the play as most characters will be reluctant to face any of the Archdevils anyhow.

Obviously, this is a very high-level dungeon. A party of no fewer than eight members and averaging no less than 10th to 14th level is suggested. Even for these levels, this is a very deadly place. This puts a strain on the judge; there is a fine line between playing this module well and playing it either so deadly as to be discouraging or crossing over into Monty Haul dungeoning. One of the weaker points of the module is that Hell is strewn with artifacts that often have half a dozen major powers. Trashing or outwitting Charon, who is tough (155 HTK and AC -5) but conquerable by the party while it is still fresh, will gain several artifacts and a magic rod. Killing off a lesser assistant (42 HTK) lets the party acquire over a dozen major items and artifacts from Charon's hoard. This can lead to a party that is terribly over-encumbered with new major magic items.

Another problem inherent with playing characters and monsters who are this high in levels is that it takes a long time to resolve most melees. Either the characters have a lot of hit points or the more complicated magics take longer to roll up and compute. Several new spells are also suggested for use in the module, many of which would unbalance a campaign when (or if) the characters return. Even with these problems this module can be a real experience if played with a capable DM. There are some excellent descriptions in the early sections that set the mood beautifully for the players. The DM is further aided by suggestions throughout the book on how to play certain situations. These, for the most part, are quite useful. The module handles encountering and generating high-level monsters very well.

If you are looking for something that will challenge players who have characters grown to great heights or are looking for a suitable ground to play high-level characters as a change, this is an excellent choice. This is definitely not a module for a new DM to attempt, but correctly run it offers an unusual challenge.

Portals of Torsch (260) \$3.98

The premise of this module (and possibly future modules) is that an ancient race created a series of portals that connected worlds and then died out. These portals are interesting and bear an obvious resemblance to those of D.J. Cherryh and other science-fiction novels using a similar approach. The types and peculiarities of the various portals are given along with tables for generating them in your campaign. This module is approved for use with *AD&D*.

The module itself revolves around a human colony on a plateau of another planet. The planet itself is earthlike to some degree, but on it nothing beyond the lizard ever evolved. The native (and dominant) race is Lizardmen. These lizardmen are similar to, but not identical to, those listed in the *Monster Manual*. Since it has an unearthly biological system, plants native to the planet are a slow poison for humans. One plateau, which is settled by the descendants of a group that fled there through another portal and stayed, has been made habitable. Most of the module is based upon the interaction of the humans with the more numerous and physically stronger lizardmen. The slowly poisonous environment is a unique touch that will make your players pay more attention to some fundamentals of survival that are often overshadowed by the magic and combat.

An even more detailed than normal background is given on the planet, its economy, societies, etc. and comprises a significant part of the module. An adventure in this module will be a "wilderness" adventure (as opposed to a "dungeon" adventure) in that there are no detailed goals. This allows for more variety, but gives the DM a lot more to prepare.

Several maps are given, some covering an entire continent. Most are given without scale and the most detailed will show only sections of a city. Greater detail is then left for the judge to contribute. There are many ideas that are worth utilizing in the module. A detailed handling of dinosaurs (earth-type) is included, plus several tables that would be useful for generating encounters on any lost plateaus on your own earth. The art is again visually pleasing, but most often is not directly related to the material being discussed on the same page.

This is a module that could be the basis of an entire campaign. There is certainly enough here to make the next curse (or teleport trap) to another planet more than a passing frustration. There is even the means of eventual return, via another portal.

Spies of Lightelf (270) \$4.95

Like *Modron*, this module is located near the City State of The Invincible Overlord in the Wilderlands series. This *AD&D* module deals mostly with gnomes and the kingdoms of men on their borders. Many of the references and histories are tied in to earlier releases in the Wilderlands series. A majority

of the booklet is a breakdown of the hexes found on the Wilderlands map into smaller hexes with the locations of small villages, camps, etc. shown. The rest of the module deals with the local political situation, how it evolved, and a small tribe of elves who have settled nearby.

There are several charts and detailed information on the plants, forests, and crops found in the area. Many of these charts go into a degree of detail that resembles that of *Chivalry & Sorcery*. Also included is a long list and explanations of random encounters that are based upon the history and situation given.

This release adds a good deal of detail to the Wilderlands campaign and gives insight into an otherwise minor corner of the map. This is an area that a party is likely to pass through or even possibly winter in. It is a relatively quiet place when compared to the City State or Modron, except when a character delves below the surface. The area then becomes a hotbed of spies and assassins vying to influence the gnomes, who are in control of timber needed by the Skandians in their naval war with the City State. This module provides a good area for a Thief, Fighter or Assassin who wishes to try his hand at being a spy. Other than this, there is little to attract the interest of other players, since there are no dungeons, artifacts, or other major treasures here. This would not be a good purchase if you don't have the other maps, but is a useful addition if you do.

Wilderlands of the Fantastic Reaches (300) \$8.50

This set of maps and their index is one of the most massive efforts of the Judges Guild. These maps when viewed as a whole are a gigantic effort and have to be considered one of the major projects in role-playing games. When all spread out, these are the only gaming maps that surpass the GDW Europa maps in size. There are literally thousands of separate locations and their contents listed in the pages of the guidebook. On the back of the guidebook is an overview of the placement of the 18 sets of Wilderlands maps released to date.

Duck Tower (220) \$5.98

This offering from the Guild is a play aid for *Runequest*. It gives the details of an abandoned city and tower. The name derives from the now-absent occupants of the city, a race of intelligent, duck-like sapiens that are seemingly descended from Howard of comic book fame. Once you adjust to their unusualness and the humor, the ducks play and act very similarly to halflings in *D&D*. The book primarily is a dungeon-type adventure where the buildings and rooms of the city serve as the dungeon. A consistent and plausible (for fantasy) background is given. This is clearly written, if a little short.

To set up this module for the fastest play and least delay for DM die rolls, several hours will be required. This is because most

rooms are given a likelihood of treasure rather than any being assigned. This means that to speed play a DM will probably want to roll up all of the rooms before starting the module. A similar procedure is needed for encounters in several areas.

There are literally dozens of interesting characters with short paragraphs giving the personalities and motives of each. Unfortunately, these are listed on different pages from the stats for each character. During play this leads to a lot of paging and increases the probability of incorrectly playing some in the rush of a melee. Many of the characters are quite fascinating and those of you who just play *D&D* may wish to borrow a few. (A pity it is so difficult to consistently convert *Runequest* characters to other systems.)

The dungeon given is detailed in its descriptions and includes several usable maps and diagrams. A separate list of random items that can be found is included.

One of the weaknesses of many *Runequest* scenarios is that they sacrifice detail in the environment and dungeons, in favor of presenting the details of the statistics of a large number of non-player characters. This module is exceptional in that it not only avoids this problem, but does a very good job of presenting an interesting locale for adventuring in any system. This is definitely one of the best *Runequest* scenarios available and should be a must for anyone campaigning in the system.

City of Lei Tabor (310) \$7.98

This module is basically a list of the characters that a *Runequest* player might encounter in the city of Lei Tabor. Like many *Runequest* scenarios, a great majority of the emphasis is put on the residents, guards, priests, etc. and little is actually given on the physical environment. This quality is reflected in the two sketchy maps given, both of which will need expansion and scaling to be used for campaigning. Like all *Runequest* scenarios, this city is located somewhere on Glorantha. No dungeon is given; the strength of this module is in the possibilities for players wandering about the city on a variety of missions that the DM can devise from the material.

Several religious sects are listed, most new to the game, and many seem to have an Oriental background. These are interesting and could be fascinating to expand upon. Many of the names for non-player characters are bad (good?) puns which are amusing.

There is really little to add in describing this module other than to observe that what it does — present interesting characters for the players to interact with — it does well. Beyond this, there is little to the module. As always, there are some original and useful ideas for magic, sects, etc. that could be used in other campaigns, but if a DM is looking for an adventure-type module to run, Duck Tower, at \$2.00 less, would probably be a more satisfactory purchase.

Top Secret

(From page 11)

COVER: International playboy. **NOTEWORTHY.** ACQUAINTANCES: Alistar Mundy, Alex's father, "the greatest thief of them all," retired and unreformed. **MARITAL STATUS:** Single. **CITIZENSHIP:** United States of America. **SEX:** Male. **RACE:** Caucasian. **HEIGHT:** Average. **WEIGHT:** Average. **BUILD:** Medium. **EYES:** Dark. **HAIR:** Brown. **DISTINGUISHING MARKS:** None known. **LANGUAGES:** Chiefly English. **PERSONALITY TRAITS:** Normally cool and romantic, occasionally given to a strong temper; cunning. **HABITS OR VICES:** Believed to both smoke and drink but neither to excess. **DISTINGUISHING TALENTS OR ABILITIES:** Comfortable living, somewhat romantic but not to extremes, pickpocket abilities, safe-cracking, may use picks for door locks, may request special equipment for special heists. **WEAPONS:** Not noted for carrying any. Standard types, if any, are used. Martial arts abilities questionable. **CONCLUSION:** This Government thief should be encountered with caution. He is a master at sleight of hand and should be dealt with at a distance.

NAME: Flint, Derek. AFFILIATION: ZOWIE (Zonal Organization World Intelligence Espionage), complete with vast computer system. **CHIEF ANTAGONISTS:** GALAXY, a mysterious organization planning to rule world by weather control, and "Fabulous Face," a beauty resort front for a secret society of women planning to conquer the world. **COMMANDER:** Cramden. **MARITAL STATUS:** Single. **CITIZENSHIP:** United States of America. **SEX:** Male. **RACE:** Caucasian. **HEIGHT:** Approximately 183 cm (6 ft). **BUILD:** Slim. **EYES:** Probably blue. **HAIR:** Silver. **COMPLEXION:** Light. **DISTINGUISHING MARKS:** None known. **PERSONALITY TRAITS:** Irresponsible, carefree, amiable, easy-going. **HABITS OR VICES:** Rich living; women, usually four at a time, exotic international beauties. **DISTINGUISHING TALENTS OR ABILITIES:** Frequent use of gadgets, usually for infiltration; lithe movement; wears a watch that physically probes him to wakefulness, especially after stopping his own heart and playing dead; watch also gives off flashes that he uses for hypnosis of others; believed to be able to communicate with dolphins; knows ballet; has special ability to sense chemical composition of rare poisons or foods and has knowledge of antidotes; has outer-space experience; has electrical equipment knowledge good enough to disrupt and destroy; believed to be an expert in the martial arts also. **WEAPONS:** Cigarette lighter with 83 functions, plus his knowledge of martial arts. **CONCLUSION:** This highly competent and dangerous agent appears not to be softened by his luxurious trappings of wealth. He was once chosen by computer as the human most capable of preventing a catastrophe. He seems to project an image of lazy, humorous sexuality along with a vast knowledge for trivia. Consider this somewhat arrogant, eccentric agent as highly efficient and deadly.

NAME: Smart, Maxwell. CODE NUMBER: 86. AFFILIATION: C.O.N.T.R.O.L., an international spy organization dedicated to combatting the diabolical objectives of K.A.O.S. HEADQUARTERS: 123 Main Street, Washington, D.C. (entered through a telephone booth with collapsible floor; exited via a series of large metal doors). **COMMANDER:** The Chief (Thaddeus). **NOTEWORTHY ACQUAINTANCES:** Admiral Harold Harmon Hargrade, former C.O.N.T.R.O.L. Chief; Dr. Steele, female, head of C.O.N.T.R.O.L.'s lab (located in a burlesque theatre); Conrad Siegfried, head of K.A.O.S., an international criminal organization. **MARITAL STATUS:** Married, to Agent 99 (Susan Hilton). **COVER:** Salesman for the Pontiac Greeting Card Company; The Chief (alias Howard Clark) is his alleged employer. **CITIZENSHIP:** United States of America. **SEX:** Male. **HEIGHT:** Less than 6 feet (183 cm). **WEIGHT:** Less than 167 pounds (76 kg). **BUILD:** Medium. **EYES:** Brown, beady. **HAIR:** Black. **EXPRESSION:** Comical. **DISTINGUISHING MARKS:** Rather long, pointed nose; weak chin. **LANGUAGES:** Chiefly English. **VOICE:** High, distinctive, nasal. **PERSONALITY TRAITS:** Determination, good humor, recklessness. **HABITS OR VICES:** Tobacco and alcohol, neither to excess. **DISTINGUISHING TALENTS OR ABILITIES:** Clumsy; extremely lucky; good shot with handgun; uses deplorable disguises; believed to be able to fence and fly an airplane; believed not

to know how to swim; uses a vast array of weapons and tools disguised as ordinary objects; uses a shoephone which rings and can be dialed for communication; knows some of the basics of martial arts. **WEAPONS:** Range from standard to nonstandard, usually handheld weapons; some knowledge of martial arts. **CONCLUSION:** This sometimes romantic, bumbling klutz should not be taken lightly. He is noted for getting the job done, most often by unorthodox methods which complicate the solutions.

NAME: Hilton, Susan. CODE NUMBER: 99. (For organizational information see *Smart, Maxwell*.) **COVER:** Secretary to The Chief (alias Howard Clark). **CITIZENSHIP:** United States of America. **SEX:** Female. **BUILD:** Slim, well-proportioned. **EYES:** Brown. **HAIR:** Brunette, variable length. **DISTINGUISHING MARKS:** None known. **LANGUAGES:** Chiefly English. **PERSONALITY TRAITS:** Level-headed, bright, well-controlled emotions; occasional jealousy of other women. **HABITS OR VICES:** None known. **DISTINGUISHING TALENTS OR ABILITIES:** Strong, good boxing knowledge, can knock a man out with one punch; knows basics of martial arts; may know more than Maxwell Smart on most subjects; cares greatly about Smart; communicates via lipstick and compact. **WEAPONS:** Rarely uses standard weapons; fair shot; good with fists; some knowledge of martial arts. **CONCLUSION:** This attractive woman is competent in most everything she attempts. She is both bright and beautiful and should be approached with caution.

NAME: Phelps, Jim. AFFILIATION: Coordinator of IMF (the Impossible Missions Force), a clandestine operations unit of the United States Department of State counterespionage division. **NOTEWORTHY ACQUAINTANCES:** Believed to have a file on every available Western agent and/or specialist in unusual fields. **MARITAL STATUS:** Single. **CITIZENSHIP:** United States of America. **BACKGROUND:** Frequently gets instructions from an aide to the Secretary of State via self-destructing tape recording. **SEX:** Male. **HEIGHT:** 6' 3" (190 cm). **WEIGHT:** 167-187 pounds (76-85 kg). **HAIR:** Silver, lies

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with mathematical precision on a perfectly-shaped head. DISTINGUISHING MARKS: Nothing exceptional. LANGUAGES: Chiefly English; speaks German fluently; others possible. HABITS OR VICES: Exquisitely groomed. VOICE: Deep, forceful, resonating. DISTINGUISHING TALENTS OR ABILITIES: Smart, good general knowledge; excellent emotional control even under conditions of stress; good dilemma and problem solver; quick, cool thinker; some use of martial arts; uses various ingenious devices and designs incredibly complicated solutions; methodical planner; amazing talent for determining what skills will be needed on a mission; excellent judge of character, able to predict reactions quite well; near-photographic memory. WEAPONS: Standard in most cases if used, drugs and non-deadly ammunition popular. CONCLUSION: This man is powerful and brilliant. He should be regarded with great caution because he is devious and unpredictable.

NAME: Blaise, Modesty. AFFILIATION: Independent, former ringleader of The Network, an organization of art and jewel thieves, currency manipulators, smugglers, and spies (no known dealings in drugs or vice); sometimes works in cooperation with British Intelligence. COMMANDER: None. NOTEWORTHY ACQUAINTANCES: Willie Garvin, aide and devoted employee; Sir Gerald Tarrant, British Intelligence leader who occasionally recruits her; Sheik Abu-Tahir, ruler of Malaurak, a small Arabian oil sheikdom; many other influential people, most European or Middle Eastern. CITIZENSHIP: Birthplace unknown (possibly Eurasian); first record as a child in a Middle East refugee camp; married and divorced an Englishman in Beirut to gain current British citizenship. SEX: Female. BUILD: Medium, attractively proportioned. HEIGHT: 5' 6". HAIR: Black, generally arranged in a tall chignon which gives the impression that she is taller. EYES: Dark. COMPLEXION: Tan. LANGUAGES: English, spoken with a very mild non-distinctive accent; Arabic; French; Spanish; others possible. PERSONALITY TRAITS: Can be all business or all pleasure; quick, accurate judge of character; cool and quick-thinking in the face of danger. HABITS OR VICES: Alcohol and tobacco, neither to excess; love of danger and excitement. DISTINGUISHING TALENTS OR ABILITIES: Expert at judo and karate; good shot; skilled gemcutter; has been known to enter a room of enemies without upper clothing to freeze their reactions long enough for her to gain the advantage (technique called "The Nailer"). WEAPONS: Often uses MAB Brevette, a small, quiet self-loader with which she is very accurate. CONCLUSION: This gorgeous woman is capable of breaking a man's heart — or his neck — with equal ease. She is a most cunning adversary — thief, smuggler, guerrilla fighter — and should be approached with extreme caution.

NAME: Unknown. CODE NUMBER: Unknown. **ALIAS: The Prisoner: Number 6.** AFFILIATION: Formerly with British Intelligence; resigned when he became disillusioned with espionage. Currently detained in The Village, a secret location where spies of any nationality are placed who know too much to be allowed to go free. INFLUENTIAL ACQUAINTANCES: Number 2 is the human leader of The Village (Number One is suspected of being a computer); the position of Number 2 may be abruptly terminated if the officeholder is not successful in his or her duties (according to the whim of Number One); these duties often include "breaking" prisoners and extracting desired information (such as "why did Number 6 resign" — a question he has steadfastly refused to answer even under elaborate psychological schemes and torture). MARITAL STATUS: Single. CITIZENSHIP: Great Britain. SEX: Male. RACE: Caucasian. HEIGHT: Over 183 cm (6 feet). BUILD: Slender. HAIR: Sandy. EYES: Gray, piercing. VOICE: Hard, clipped, mild Scottish accent. LANGUAGES: Chiefly English; Russian; French; others possible. HABITS OR VICES: Prefers black clothing. DISTINGUISHING TALENTS OR ABILITIES: Absolutely trustworthy, cannot be broken by any torture or psychological technique yet devised; extraordinarily creative escape artist; some *martial arts use; can fly a helicopter; stubborn, individualistic, brilliant. WEAPONS: Standard if any — WARNING: Subject has been shown to be highly creative at fashioning weapons from available resources. CONCLUSION: This rugged individualist values his freedom more than his life. He has finally rejected the "system" after years of work-

ing with it, and now any effort to categorize or regiment this man will meet with instant and fervent hostility from him. He is always examining, always questioning, and always alert; agents are advised never to relax their guard when in his presence!

Strangely enough, many of these actual secret agents have been publicly revealed in books, movies, and on television, but this does not seem to have hampered their effectiveness. It is the feeling of our Bureau Administrator that study of these publicized fictions might still, in some way, contribute to our knowledge of the actual agent and thus allow us to deal with them more effectively should they be encountered. In accordance with this directive, the summary below is presented.

JAMES BOND — This daring agent's adventures were first recorded in the books of Ian Fleming, but the cinematic extravaganzas gave him his greatest popularity. Bond has been portrayed by Sean Connery, David Niven, George Lazenby, and Roger Moore in movies bearing the names of Fleming books but frequently very little of the story.

JOHN STEED and **EMMA PEEL** — This pair of agents were portrayed by the dapper Patrick Macnee and the beautiful Diana Rigg in the British television series "The Avengers." Wry humor and elaborate characterizations were hallmarks of this fine adventure series.

NAPOLEON SOLO, ILLYA KURYAKIN, and APRIL DANCER — These agents could all be found in the American TV series "The Man From U.N.C.L.E." Napoleon and Illya were both in the feature-length film *To Catch A Spy*, and April later had her own series ("The Girl From U.N.C.L.E."). Napoleon was portrayed by Robert Vaughn, and Illya (originally a minor character) was brought to life by the appealing Scotsman David McCallum. Stefanie Powers played April Dancer.

MATT HELM — In a surprise move, Dean Martin was cast as Helm. Martin had previously been stereotyped in the role of a bumbling alcoholic, but proved quite adept in capturing the essence of Matt Helm in movies such as *The Wrecking Crew*, et al.

ALEXANDER MUNDY — On American television, this thief-turned-spy was played by Robert Wagner in the series "It Takes A Thief". Mundy's father, Alistar, was played by Fred Astaire.

DEREK FLINT — Clearly the best American secret agent, Flint was convincingly portrayed by James Coburn in *Our Man Flint* and *In Like Flint*. Both movies were financial successes, and are rerun regularly on television.

MAXWELL SMART and AGENT 99 — This pair of agents was brought to American television in the series "Get Smart." Played by Don Adams and Barbara Feldon, the characters and their brand of tongue-in-cheek espionage became quite popular. 99 never revealed her real name until one show where, disillusioned with CONTROL and Smart, she planned to marry a wealthy European; it turned out her fiancee was with KAOS and Smart saved the day. Shortly after this episode they were married.

JIM PHELPS — Phelps gave new life to the practice of one-way drops, destroying the tape (and often the player) from which he got his weekly assignment in obscure locations. "Mission: Impossible" was the name of the series, and Peter Graves portrayed the machinelike Phelps as a master planner. This show was one of the best of the espionage dramas, hovering just beyond present-day technology in its use of devices.

MODESTY BLAISE — The novel Modesty Blaise by Peter O'Donnell introduced this charming female to the world, and a movie and a comic strip were spawned shortly thereafter. In the rather incomprehensible movie, Monica Vitti's attractive characterization of Blaise made up for the poor editing of the movie.

NUMBER 6 — This puzzling ex-agent was presented to television audiences in the British series "The Prisoner." Patrick McGoohan was the star as well as the creator and producer of this enigmatic show. "The Prisoner" was an unusual series, an allegory advocating freedom of decision; at the end it suggested that The Village wasn't fixed to a location, but rather was within all of us, and that it would come to the surface whenever we conceded or ignored the rights of free will and choice.

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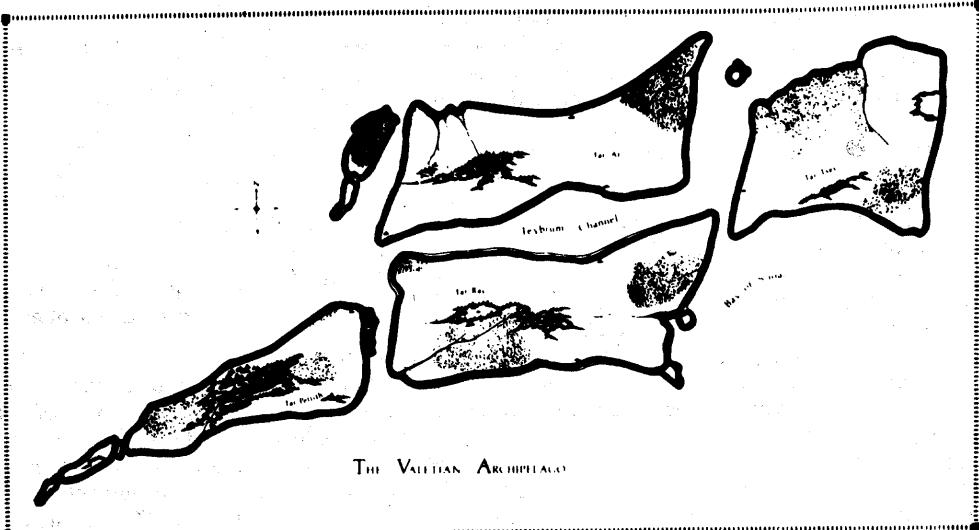
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Lords of Valetia is the simulation which recreates the resplendent glories of the Lost Empire; it permits a mortal to step through the imaginary portal. Employing a unique correspondence system, the game allows a player to wander throughout the isles as a character with determined abilities. It provides for the simultaneous interaction of thousands of players in an ongoing game that may be entered at any point. It also includes a promotion system that may permit one contestant to emerge and be crowned Lord of Valetia. Another will obtain the White Robes as Atiansage of the High Council.

Upon entering the game, a player is asked to choose an identity among the First Four Creatures - Dwarves, Elves, Hobbits, or Men. Next, he must determine his field of advancement, either as a Warrior who relinquishes all magical powers or as a Sage who declines all command opportunities. The character is then assigned physical attributes and a home city and is ready to begin his journeys.

A player may choose to visit various cities where he engages in rewarding activities. He might attend a School of Arts taught by a Loremaster or enlist in an imperial Armory. He may visit a Hall of Learning or barter with the merchants. He could request an audience with a prominent Lord or seer to enlist aid or, he could board a ship to sail to a faraway land.

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Movement is made by mail with the Game-masters of Lords of Valetia. Encounters with all creatures (including other players) and determination of "special events" are based on a probability system utilizing a random number generator. For a situation where a character must fashion a strategy to defeat a monster, a scenario sheet will be sent to the player. After analyzing his predicament, the contestant uses his imagination to the fullest to describe his tactics and method of attack (or escape). The Gamemasters, upon receipt of this tactical move, will attempt to implement it and finish that turn. If a player is eliminated by such a move, a new 'first level' character may be created to begin anew the exploration of the Empire.

More complex than a simple untamed realm, Valetia has been endowed with a detailed and intermixed system of legends, cultures and enemies. As a character in this land, you may belong to the Order of Peregrinators who are sworn to fight the awesome sorcerer, Korloth, and his lieutenants and legions, or you may be a savage part of those legions. You may travel as an adventurer, or a mercenary, or even a highwayman. You will journey in a land rich in

mysteries waiting to be unlocked by one wise enough to seek clues and piece them together. To complement this facet of the game, we publish the quarterly magazine *Valliance*. This newsletter contains the latest Valetia "proclamations," articles on encounters by the most resourceful players, rule modifications, and a continuing history of the Empire of Valetia.

An initial 12 turn subscription to Lords of Valetia is \$25.00. This includes a rulebook, all necessary material for up to twelve moves or encounters, a subscription to Valiance for as long as you are a player, and all pertinent starting material (maps, supplements, etc . . . except for return postage). If dissatisfied with the initial material, the subscriber may return the rule booklet for a full refund.

Lords of Valetia is an adult game open to anyone 18 years of age or older living within the continental U.S. Residents of Alaska, Hawaii, Canada, or having APO/FPO addresses will only be accepted on provision that the customer realize there may be excessive postal delays to those areas at times. All funds must be paid in U.S. currency.

Lords of Valetia is available from:

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Tell them you saw it in the Dragon

King of the Mountain

(From page 14)

track of the characters' locations. This is difficult, at best, when more than one or two characters get into the tunnels. When this happens, the Wizard must rely on the smell-sense of his subterranean allies. Each sleep can smell a character from four hexes away, and fire lizards and phantasms can sense the presence of characters from two hexes away. When a monster's move takes it within sense-range of a hidden character, that player must reveal his/her location, and all aspects of the character are known to the Wizard as long as the monster remains in range.

* * * *

Quietly exulting from a short distance away in the same tunnel, Beolf watched as an unknown dwarf fought off a sleep — but was quickly confronted by another who was more formidable. The dwarf wore down and was forced to retreat. Unfortunately for Beolf the path of retreat was right past his hiding place . . .

... Promonthorius sensed the victory of the sleep and directed it to go after the dwarf but then got another vision from the creature: A human had come into smell-range. The Wizard smiled and instructed the sleep to dispatch this new foe — but abruptly sensed that trouble was afoot on the western slope; a giant had just been bested in combat. With the speed of thought, Promonthorius abandoned control of the sleep to oversee the defense of the western face.

* * * *

Combat in *King of the Mountain* occurs whenever two counters occupy the same hex. The players use a combat differential system which takes into account the weapon the character intends to use and the defensive ability of a particular monster against that weapon. Each monster fights against each weapon type differently. For example, the best weapon to use against a sleep in the short sword, because it is easily wielded in the tunnels and gets right to the heart of the matter. A short sword is useless against a lummox, however; an axe is the only weapon which can rend this mound of flesh. No particular weapon does especially well against the feared fire lizard, but with good defense and stout armor even the Wizard's favorites can be overcome.

During each round of combat, the defender in that round must choose a Mode of Defense. "Counterattack" gives a greater chance of the defender scoring a blow on his next turn, if the attacker fails to hit. "Defend" causes no adjustment to the hit probabilities, and "evade" will cause the current defender to make his next attack at a lesser chance of scoring a blow. Either the attacker or defender may suffer a critical hit. A character victimized by a critical hit must drop his/her readied weapon, retreat two hexes and take a blow or wound as well.

* * * *

Danokar tried valiantly to stay aboveground, seeking the quickest path to the top. But he was finding more and more pursuers the higher he climbed. Finally and reluctantly, he dived into a tunnel entrance for a moment's respite — and was promptly set upon by a charging sleep. The rat-creature came quickly, and all Danokar could do was hold out his broadsword like a set lance, hoping the creature would impale itself on his blade. There was no room in the tunnel to swing the sword about, putting it to best use. Danokar knew that, and that is why he had not wanted to enter the tunnels. The sleep breached Danokar's flimsy defense and brought its jaws together around the fighter's left arm. Danokar wailed, dropped his sword, and careened backward, clutching what little remained of his arm. The sleep paused briefly to eat its short meal, then advanced toward Danokar again . . .

* * * *

An attacking monster scores a "blow" against a character on each successful hit, but this does not necessarily mean the character is wounded. At the finish of each melee, the character involved must consult the Wounds Chart to see how many wounds (if any) he/she received, based on the number of blows received and a roll of the die. Except for a critical hit, no character can be wounded (or killed) while

the melee is taking place, and a badly wounded character (if fortunate in other respects) can survive to win the game.

* * * *

Tarl of the Orient had made it through the tunnels, and emerged not more than a mile from the Citadel. Keeping his eyes on the path ahead and the crags above was not easy, but he maintained a good pace on the surface. Then he noticed the launch of eight gargoyles from a precipice a quarter of a mile ahead. They flew erratically, being loaded down with boulders, and Tarl had plenty of time to plan a defense. When the flock came within range, he let loose a volley of poison-tipped arrows. Two of the beasts dropped their rocks just before falling themselves to the rocks below. The other six advanced and Tarl fired again, jelling one more. The surviving beasts unloaded their missiles from a respectful distance and missed entirely. Tarl grunted in satisfaction as the unarmed gargoyles flew off for the nearest crag to reload.

* * * *

Of the missile weapons available to characters, only the longbow can be used successfully against surface-dwellers. No missile weapon can be employed in the tunnels due to the cramped space. Trying to use a bow against a surface creature can be dangerous, since it will cause the creature to charge. But there are cases when this may seem to be the best course of action. For instance, when a character has lost all of his/her melee weapons and must dispatch a giant to get further along the path they are on, the only thing to do is approach within bow-shot range, let loose an arrow (hoping for a wound to be scored), and then drop back when the monster charges in retaliation. This tactic may succeed when the character has sufficient room to retreat through, and as long as the monster does not wound the character during the attack after the charge.

* * * *

Eldred, a little-known wanderer from far away, cast a last glance toward a group of retreating gargoyles, then looked toward the Citadel. Close to the gates, a fire lizard was in the process of ending the quest of another adventurer. The beast was virtually unharmed and had evidently just begun an active part in the defense of the Citadel. "This must be one of the final guardians," thought Eldred. "A foe specially for those who are fortunate enough and foolish enough to come this far." He waited for the end of the lizard's encounter with the first warrior. It took some time for the man to fall, although the outcome was never in doubt.

Then it was Eldred's turn to meet the final challenge. The beast fought well and long, first thrusting with its great horn and then chomping with its man-sized jaws. But, though the lizard scored many a blow against the warrior, Eldred's armor held, and he wore down the beast until it could be killed.

The victor stepped around the fallen hulk, ran for the Citadel, and burst apart the gates. He found the banquet hall, and in it he met Promonthorius. The Wizard's head was bowed, as if in sadness over his defeat. But when he looked up at Eldred, his eyes and face were calm and peaceful.

"You bested the worst of my guardians," spoke the Wizard. "Some of them have withstood eons of challenges from those such as yourself. Now you shall wear the Crown, and by its wearing be acclaimed the ruler of this realm."

The Wizard glided to his throne, motioned for Eldred to follow, and then placed the Crown upon the fighter's head.

Eldred felt magical energy surge through his being. He closed his eyes for a moment, and when he opened them the form of Promonthorius was fading from view. As the Wizard became invisible, his final words echoed in Eldred's brain.

"Defeated and freed, I depart to another plane. You now possess my wizardly powers, and are charged with the responsibility of using them to defend your new wealth. Learn to use these powers well, and pass them on to another mortal in, whatever manner you choose when you tire of this existence."

Then the magician was gone. Eldred, the new lord of Mount Xenorath, shuddered. "What have I won?" he muttered softly, as a gargoyle shrieked in the distance . . .

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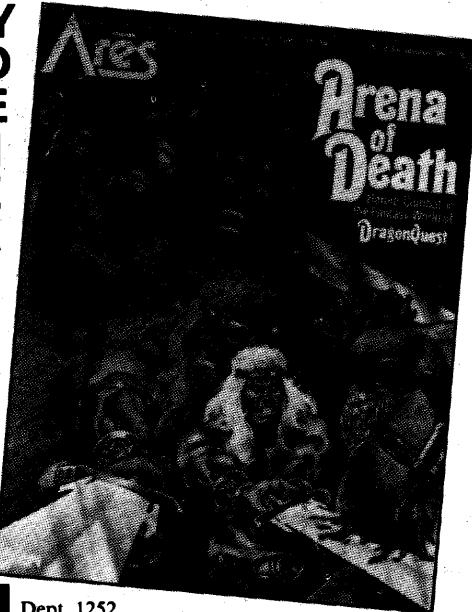
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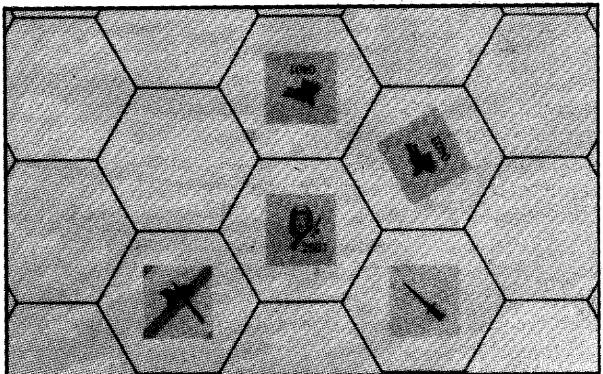
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The Black Knight

by Glenn Rahman

The earliest written accounts of mercenary soldiers in the modern sense date from the eighth century after the Cataclysm. In the year 766 Roton Shojut organized a band of five hundred horsemen to fight Khuzdul in the cause of the Walled City of Adeese. These early mercenary bands lived wholly off the country, stealing and laying waste wherever they marched. Clouds of smoke heralded their approach for miles; their cruelty even exceeded that of the wild nomads. When the dread word "mercenaries" was shouted, people grabbed the valuables at hand and raced for the shelter of their lord's fortress.

Each mercenary band conducted its affairs like a business enterprise. A captain demanded absolute loyalty from his warriors during the duration of their contracts. Each company made its own laws and had numerous officers. A treasurer distributed loot and managed all the group's finances; an ambassador handled the negotiations with employer and foe alike. Often the ambassador was busier than the fighting men—it was not unheard of for a mercenary company to switch sides several times in the same campaign.

The development of a hard-currency economy in the South Plains made the mercenary trade possible. The merchant oligarchs of the trade cities were not reared to arms, and they required outsiders to fight for them. The system functioned well when modest numbers of mercenaries were hired for self-defense. But when the ambitious cities grew in wealth and maintained whole armies of sellswords for months or years on end, the oligarchs began to lose control. Mercenary captains realized they could be the arbiters of power. One of the earliest captains to seek self-ag-

grandizement was Esheq the Ginnui, who revolted against Adeese and established a personal rule. Similar usurpations plagued the South Plains between the eleventh century and the thirteenth, when the Shucassami conquest swept the last of the petty tyrants off their thrones.

Today, as the northern kingdoms of Minaria become stronger economically, large wars entangle several states at a time, demanding more and more mercenary soldiers. It remains to be seen if the northern governments are strong enough to keep their hirelings in line and prevent the abuses that occurred earlier on the South Plains.

Mercenary captains vary considerably in background. Isfanon Deathdealer was a runaway stableboy from Boran on the Moor; the incomparable Juulute Wolfheart was reared in the barbarous Wild Reaches. But perhaps the most remarkable mercenary alive is the immortal Black Knight of Stubstaff Keep.

The earliest extant biography of the Black Knight was written in the seventh century—*THE LORD OF KHUZDUL*, by Hanjiwar. Says Hanjiwar: "In the fifth year of Nibagisis, the Lloroi Emperor, a noble lady, Itonje, wife of the guard captain Meljanz Takanis, was awakened in her bower by the laugh of an infant. Itonje followed the sound to the tangle of the viney. Upon drawing back the foliage she discovered a naked baby boy in a nest of leaves. Marveling, she cradled the infant in her arms and carried him back to the house to show her husband.

"Heretofore childless, Meljanz greeted the stranger delightedly. He named the boy Surdamur Takanis and nurtured him with such love as might have been extended to his own son. Surdamur grew into a robust and active boy—in every way superior to

his playmates. Friends of the family flattered Meljanz and Itonje by declaring Surdamur must be a child of the gods, sent to earth for some great and noble purpose yet to be disclosed.

An Imperial officer, Meljanz accordingly educated Surdamur in the arts of war and the manners of a true gentleman. The youth proved faithful to his comrades, respectful of his superiors and kind to his menials. A distinguished career seemed to lay open for the boy, but Fate had dealt him a turbulent and controversial life.

Being of a passionate nature, the youth became involved in the factional conflicts of his city's politics in forum and tavern. Challenged to a duel by a henchman of the Imperial governor, Surdamur fought and slew him. Declared an outlaw and being unwilling to die on the Torture Wall, Surdamur disguised himself as a knight named Morholt and fled to another province, finding his livelihood as a mercenary soldier.

Romancers such as Kamakur of Taiho credit the Knight with many damsels rescued and monsters slain during this early period. It is more certain, however, that Morholt wearied of the sell-sword's life after a few years and joined the Imperial Army.

These were troubled times in the dotage of the Empire. Perhaps it was the long peace and prosperity of Lloroi rule that made so many subjects seek diversion by supporting religious, political and social rebels. Finally, as if in answer to the vile hopes of so many malcontents, an evil wonder-worker arose, a hermaphroditic demon who seduced millions into his following—the Scarlet Witch King.

Great stretches of territory fell to the Witch King's Scarlet Army before the war-hating Empire rose arms to resist him. During the long war Morholt witnessed the worst of the conflict. The magicians and priests of the Lloroi fought the Witch King's wicked conjurations with spells that would have been unthinkable, if the Empire were not fighting for its life. Huge Imperial forces clashed with the Scarlet Army across half the Empire. Through it all Morholt served with dash and distinction, overthrowing many castles beholding to the Witch King and routing the King's fanatical armies whenever they dared come out and fight. His merits earned him promotion after promotion.

At last the Witch King was brought to bay at the Field of Maskiki. But when the Emperor's commanders saw the King's formidable power arrayed against them, quarrel and indecision divided them. Their hesitation emboldened the Witch King, and he began his counterattacks.

Morholt observed the Scarlet Army's probing advances in his sector. Wisely, he permitted them and held his men in camp as if fearful of the enemy's strength. When the enemy's confidence turned to insolence and the troops advanced carelessly to skirmish, Morholt raised his sword and led his knights to battle. Since they were so

stupidly deployed, the enemy's troops broke and fled up against a mountain wall. The trap having been sprung, the remainder of the battle was butchery.

Morholt's victory opened the way for the Imperial Army to inundate the enemy's heartland. The Scarlet Army rallied on the Field of Maskiki (ever afterwards called the Field of the Wasted Dead), but was brought down after sixteen separate battles.

When the rolls of honor were proclaimed in the Imperial City of Niiawee, the name of Morholt was scarcely mentioned. The triumph was attributed to the Lloroi Grand Marshal and his staff.

Embittered, Morholt resigned his commission. Then the hero planned and executed the most fateful adventure of his life. He dared the punishment of the magical and mechanical safeguards of the inner Sun Temple at the Spires to the Sun to seize the One Hundred and Nine Lenses—the magical windows into the sublime plans of the spirit world. He had sworn to win the Empire's notice as a rogue, if he could not have its honor as a hero.

For three years Morholt was the most hunted man in all the Lloroi Empire. He avoided capture until surrounded by the flying knights of the Emperor's own bodyguard, the Order of the Hippogriff.

When he was ushered in chains before

the aged Emperor Nibagisis, the Knight's questioners demanded to know the 'whereabouts of the stolen Lenses, the most treasured, sacred relics the state possessed. The Knight replied that the life of a fugitive little commands itself to carrying extensive baggage. Most of the Lenses had been lost, traded or sold during his wanderings. The Sublime Emperor turned livid in rage and the High Priest of the Sun raised his magic rod for a vengeful blow—when Morholt suddenly threw himself on his knees. His life, he wept, had been a torment of guilt, shame and pursuit by demons since the hour of his sin. Finally—when the tactical genius perceived no one was of a mind to do him a kindness—he begged that they grant him a death by torture, which he saw as the sole means to assuage his suffering conscience.

"You shall not escape so easily!" declared the High Priest. "With the Emperor's consent, I place this geas upon you: You shall not have the peace of death until all One Hundred and Nine Lenses be returned to the Spires to the Sun, though it take ten thousand years!"

"It is impossible," said the penitent Morholt. "Old age, wounds or disease shall foil me—no matter how my burning conscience pushes me onward!"

"Neither age nor wound nor disease

shall free you from your pursuit!" said the High Priest, breaking off the crown of his own magic staff. "This talisman is charged with the power to heal and rejuvenate you, in mind and body. Though you buy it in stone, burn it in fire or hurl it into the sea, it shall return to remind you of your quest!"

For a long time the merchant oligarchy of Khuzdul feared the missing Lord would return in vengeance. To defend themselves against that eventuality, as well as discover the secret of longevity, they studied the captured Stub Staff. When its secret eluded the wise men of Khuzdul, foreign sorcerers were employed to experiment upon it, to no avail. As the generations who had known the Immortal Lord passed away, their successors began to doubt this existence or that the Stub Staff ever possessed any power.

Under the surveillance of the stern priests of the Sun, Morholt retrieved many of the Lenses, but all the time swearing that his curse was too much to bear. The priests believed him and were pleased with what he had done so far.

Then the Cataclysm struck. The Sublime Emperor and the city of Niiawee perished beneath the Sea of Drowning Men. Fire, ice and stone rained upon the land; new stars blinked through the drifting smoke; a new moon appeared in the heavens, like a clouded, dead eye staring upon the end of Lloroi civilization.

Through it all, the knight Morholt lived on. A world died, but he did not. Stunned survivors followed him, clung to his wise leadership and regarded him like a god, the Immortal Lord. He led the people through the catastrophic aftershocks of the Cataclysm, and then the attacks by crazed marauders. Finally they discovered the city of Khuzdul, whose protected location in the midst of an oasis had allowed its people to maintain a settled life. The Immortal Lord laid claim to the town, swore to its protection, and ruled there for many generations. Under his stewardship it grew strong and traded with the nomads—and later with other rising cities of the South Plains.

But the long years had changed the Immortal Lord. The epic poem *The Immortal Lord and Heia* by Daimyo expresses in dramatic words the tragedy of an endless life. No lover, no friend of the Lord's escaped the rotting blight of age. Morose and lonely, the ageless Lord hardened his heart lest the deaths wrought by Time drive him mad.

During the excitement and challenge of the Years of Chaos he had not searched for the Lenses. Now he was frequently absent from Khuzdul, having again taken up the quest. Each recovered item he took diligently to the Spires to the Sun, where the descendants of the Order of the Hippogriff still reigned, and still regarded the Knight as a criminal. In his travels he saw the world slowly righting itself after the devastation of the Cataclysm. He failed to heed the import of that for his own reign, unfortunately.

The mercenaries of Minaria





A drawing (supposedly rendered by the Black Knight for his own amusement) of how a siege of Stubstaff Keep would look

His rule in Khuzdul became more severe and his person ever more remote. He imagined he would hold the crown forever, and scorned its meaninglessness. His manner grew careless and indifferent.

With the rise of trade, wealth and culture, new ideas were making themselves felt. Already Adeese had expelled its nobility and merchants now ruled there. That example was tempting to the merchant class of Khuzdul. They knew the Immortal Lord was no god, but a wretch under a pitiful curse. At last they struck in the darkness. A poniard was driven into his heart, and the people hung him lifeless from the battlements. The upstarts wished to display the vanquished Knight to the populace—but when the light of dawn shined upon the hooks which held his body, they dangled empty.

The Stub Staff was put away, a curiosity of historical value only, until an ancient mage appeared at court. He was hideously old and seemed to be in pain with every

breath. He claimed to have read secrets in the Witchlands of the far south which revealed the means to release the beneficent magic pent up in the famed Stub Staff. No sooner had the oligarchs mockingly placed the relic into the ancient one's knobby hands than the mage escaped the citadel with a stealth belied by his condition.

The oligarchs and their swift guardsmen followed the path of the fugitive into the desert below the Dry Mountains. Suddenly they were confronted not by a hoary sorcerer, but a towering warrior in ebony armor. Now the pursuers knew the Immortal Lord still lived. "Defend yourselves!" he shouted as he assailed the descendants of the men who had betrayed him, the Knight. Only a few guardsmen (who surrendered) survived to tell the tale of the Black Knight back in Khuzdul.

The Black Knight did not attempt to reclaim the throne of Khuzdul. He had been much changed by the century during which he was denied access to the magical

Stub Staff. Wounded in the heart, aging, yet unable to die, he had wandered long, often mad and not knowing his own identity.

Now, at the end of his sufferings, he had become an aloof entity, complete in himself and seemingly in need of no one else. It was said that the Knight suffered the company of no friend for more than a year and the love of no maiden for beyond a month before the beloved one was sent away, albeit with the Knight's gifts and kisses. By such self-discipline and exercise of will, the Black Knight avoided the pain of immortality and endured a condition unique among mankind.

From the eighth through the thirteenth century the Knight's skillful leadership was sought by many cities. From this time the hero took to chronicling many of his adventures. There was the time he commanded the armies of the enfeebled Gyhara Confederacy against the virile power of the Yanna tribesmen, in those far southern regions frequented only by traders and foot-loose adventurers. Even while he fought the barbarians in the open country, the government of Gyhara collapsed and the enemy triumphed. But this was not a total defeat, for the people of the city of Dahoan followed the Knight with all their possessions north to Jipols. This they took by storm and eventually made rich through trading with their conquered homeland—now called Yannagyhara.

The Knight's books became classics of military tactics, and are studied to this day: *THE BISINI WAR, THE WAR OF THE THREE TYRANTS, THE WISNYO WAR*, and many others. During the invasion of the "abominations of the land and the horrors of the air," the Black Knight hurried north to fight in defense of Beolon. On Deadrune Hill he was utterly overwhelmed in a duel with a powerful abomination, losing an arm and a leg. It had been a long time since the Knight was so pained and disabled; he savored the experience for a long while, until the abominations forced the evacuation of Beolon and he was well advised to heal himself and join the flight.

When he was about twelve hundred years old, the Black Knight found a new field for his genius. The port of Parros had grown rich and great on its sea trade, but had been eclipsed by the rise of Mivior, Rombune and states farther south. Worse, pirates were now extorting a high tribute from the Parrosian captains, sometimes within sight of the city's watchtowers. Stung, the tyrant of Parros turned to the Black Knight for deliverance. Although the Knight had previously known the sea only as a passenger, he accepted the challenge. He met with skilled captains and practiced command upon the high seas. Finally the Knight led the fleet of Parros against the reavers and swept them from the sea lanes.

Grateful Parros held a week of celebration in the Knight's honor. Alas, during the festivities an adventurer from Rombune drugged the Knight and stole the Stub Staff



The distinctive helmet worn by the Black Knight

from about his neck. Furious, the Black Knight pursued the villain down the southern coasts until he learned that his talisman had been sold to Dorca, queen of Zuh Rath. The queen, afraid of age and death, had posted an award to him who could preserve her life and beauty. However, when the angry Knight arrived, Dorca was stricken with love for him. She returned his property and he returned her passion, but at the end of a month the Knight prepared to leave. Unless his lady was immortal, love was an agony he could not bear.

Driven to despair, Dorca threw all caution and subjected herself to a black magic which promised eternal youth. Betrayed by her magician ally for his own purposes, Dorca was instead changed into a vampire, whose immortality was a foul mockery of what she expected. Horrified, she concealed the nature of her transformation until the Knight had gone. It was not for many years that the Knight learned the truth, to his grief and regret.

Meanwhile, the theft of his Stub Staff had convinced the Black Knight that he needed a permanent stronghold in which to hide his precious talisman. Accordingly, when the city of Sephir offered him its ducal tiara in gratitude for his having saved it from a Muetarian invasion, he accepted the honor and responsibility.

The Knight ordered Sephir to construct a fortress, one which he named Stubstaff Keep. He installed a vault for his talisman under it. Guarded by many traps, mechanical and magical, the Stub Staff is kept secure from thieves and pillagers.

Sephir has prospered under the rule of the Black Knight, despite his intermittent absences in foreign wars. Consequently, the city gives him its wholehearted support and maintains the loyal Stubstaff Guard of Honor.

Life in Stubstaff Keep must agree with the Black Knight, for he hasn't gone in search of a Lens in the last ninety years.

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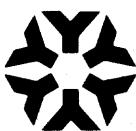
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THE ELECTRIC EYE

COMPUTER TECHNOLOGY AND TERMINOLOGY

THREE REVIEWS

by Mark Herro

This column is a review of three programs: *Dungeon of Death*, one of the many quasi-D&D® programs on the market; *Android Nim*, a cute little animated Nim game; and *Time Traveller*, a time-machine game. This month also brings some additional comments on the Scott Adams *Adventure* series and another installment of the "My face is red" department.

Dungeon of Death

There seem to be two broad categories, one of which every *D&D-like* computer game falls into. One type describes the player's location, such as the programs in the *Adventure* genre. This type of game is rapidly becoming a separate category, but for now I'll include it as a *D&D-like* game. The other type of game prints a schematic representation of the player's location and more closely follows the "traditional" format of games like *D&D*. Instant Software's *Dungeon of Death* falls into this category.

At \$7.95, this is the cheapest game (in this format) I've seen yet. Although it's only available for 8K PETs, Instant Software makes an effort to translate many of its programs to other computers. I wouldn't be surprised to see other versions of this game floating around eventually.

The object of *Dungeon of Death* is for a player (this game is played solitaire, like most other computer games) to descend through the 12 levels of the *Dungeon of Death* to find the Holy Grail, and to return to the surface with it. The Holy Grail is guarded by the most powerful of the monsters in this game. Ten kinds of lesser monsters roam around the rest of the dungeon looking for trouble. There are also several invisible pits, poisoned potions, and explosive treasure chests scattered throughout the dungeon. Conversely, several helpful potions and relics can be found to aid the adventurer in conquering this game.

The game begins with the assignment of a character and its abilities by the computer. Abilities include *strength* (for fighting), *agility* (for evading), *wisdom* (for spell casting), *magics* (how many spells can be cast), and *beginning power* (sorta like hit points). These abilities, along with the *experience level* (the lowest dungeon level on which the

character can survive at the moment), *gold*, (accumulated wealth), *experience* (from fighting and gold — traded for a higher experience level), and *power* (from the beginning power), are displayed continuously on the PET's monitor.

Character generation out of the way, the computer plunks the player down into the middle of the first level of the dungeon. The PET displays the player's immediate vicinity, as well as any objects the player finds (Does all this sound familiar???). The main order of business is usually to find a stairway to get to the next level. Along the way, of course, the player will come across treasures and monsters.

Some observations about *Dungeon of Death*: Play follows a pretty rigid format. If you find a potion, for example, you must either consume it or leave it — you can't take it with you for later consumption. After going up or down stairs, the character is put in the middle of the next level, not the stair-

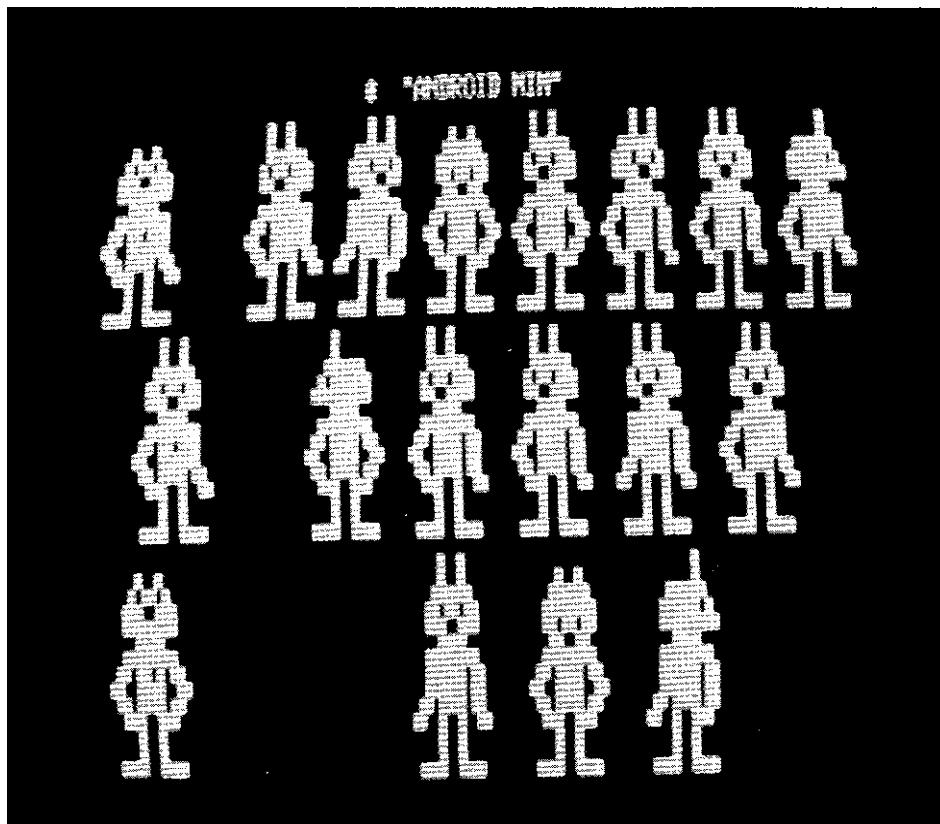
way of that level. This makes quick ascents or descents from or to the lower levels almost impossible. It also makes for long, and sometimes tedious, games. Be prepared to blow an afternoon or evening on this one. There is no "save game in progress" option.

The high-numbered levels of the dungeon are full of treasures and weak monsters. This is obviously done for a player to quickly "rack up" experience to get to the lower levels. As you move lower, there are fewer (but more valuable) treasures and fewer (but more powerful) monsters.

All in all, *Dungeon of Death* provides a "cheap and dirty" fix for the solitaire game player. Hey, for \$7.95 it ain't too bad. (Instant Software, Inc., Peterborough NH 03458)

Android Nim

You've heard of the ancient game of Nim, haven't you? Arrange 16 objects (sticks, stones, marbles, orcs — whatever) into rows



of 7, 5, 3, and 1 objects each. Then two players take turns removing objects. There are only two rules: you can take as many objects as there are in one particular row, but *only* from the one row you select; and you can't skip a turn or *not* remove an object. The player removing the last object loses.

The folks at 80-US magazine (3838 South Warner St., Tacoma WA 98409) changed the game a bit (they left out the last row, leaving 15 objects), added graphics, animation, and sound, and lo! created *Android Nim*. Designed for a 16K, Level II TRS-80 (SO-US is devoted to TRS-80 applications), *Android Nim* pits the computer against a human player in a Nim game in which the objects are robots (androids).

During a turn, the row and the number of androids to be removed are entered from the keyboard and displayed beside the appropriate row. An "executioner" android (on the left side of the screen) turns its head, looks at the entered numbers, looks at his row of androids, looks back and nods its head if there are enough, pulls out a ray gun (which automatically charges up), and the desired number of androids are "zapped" off the screen. If there aren't enough androids in the row the executioner shakes its head and gives the player another chance.

There are several features of *Android Nim* that set it apart. The first feature makes itself known when you load the program. The program is written mostly in BASIC, but there is an "imbedded" machine language subroutine in the program. Unlike other programs for the TRS-80, where you would have to load the BASIC and machine programs separately, this program somehow gets around the procedure. One CLOAD reads in the whole thing at once. The only drawback to this that I can see is that LISTings look kind of strange.

Another interesting feature of *Android Nim* is its constant animation. Android arms move, eye blink, heads turn, mouths open, etc. When an executioner charges up its ray gun, the gun blinks rapidly until it fires.

Finally, *Android Nim* features *sound*, something kind of rare in computer programs. You can hear the ray gun charge up and fire, androids "talking" when their mouths open (they sound like R2D2 with a cold), and other assorted odd sounds. An audio amplifier must be connected to the computer, or an AM radio can be placed by the keyboard, to get the sound feature. Sound greatly enhances the enjoyment of the game.

At \$14.95, *Android Nim* might seem a bit expensive to some, especially considering the simplicity of the game itself. Once you've discovered the "secret" of Nim, you can consistently win the game. But if you'd like to see excellent use of the (rather poor) TRS-80 graphics capability; if you want to examine methods of animation and sound generation; if you want a good "demo" program or just a little light entertainment — I think you could do worse than to try out this game. I like *Android Nim*.

Time Traveller

This is one of the hardest evaluations I have had to do yet. My opinion of Krell Software's (21 Millbrook Dr., Stony Brook NY 11790) *Time Traveller* keeps on changing! At first I was all set to really "roast" this program. But the more I played the game, the more I found myself liking it despite its problems.

Time Traveller is a single-player game for a 16K, Level II TRS-80. The object of the game is for a player to go back in time and obtain 14 rings, each hidden in a different era, and return with them to the time machine laboratory. Each ring possesses a special power that can help the player in some way.

To obtain a ring, the player must discover its whereabouts and overcome any opposition. The player can use a variety of strategies to this end, including persuasion, deductive investigation, brute force (combat), etc.

The player is assigned three traits at the beginning of the game: *skill*, which influences the ability to fight effectively, *eloquence*, which influences the ability to persuade crowds of people to join your cause and get information; and *health*, which influences the ability to perform functions such as travelling and searching. The values fluctuate according to the player's success or failure in a particular area. Losing a fight, for example, will lower the skill level (and possibly the health level as well), making it even harder to fight in successive battles. Acquiring allies raises the eloquence rating, making it easier to persuade others to your cause.

During a turn, the computer displays the current era, how long you've been there, your current location (along with what you see there), how much money you have, how many allies you have, and whether or not you and your allies are armed. Then you are given a chance to enter commands. If there isn't any input within a certain time limit, the computer assumes a "WAIT" command and goes on to the next turn. This is a neat feature, since it requires that you "think on your feet" in a sense.

Why didn't I like the game at first? Several reasons — some my fault and some due to Krell Software. First, I found several "bugs" in the program. Nothing that would crash the program, just little details. For example, if I possessed the "Escape" ring, and if I used it to bust out of a prison, the program would still ask if I wanted to join an escape attempt or it would "torture" me, or whatever. Or if I had to fight somebody, 10 or 15 bad guys could kill hundreds of my armed allies! Finally, a turn is just scrolled up through the video display. Sometimes there is too much information for 16 lines and some information is lost through scrolling. I would have liked some kind of "formatted" output.

In defense of Krell, I should say that I received a very early production copy of the program. Indeed, it was actually a pre-production advance copy. The last time I contacted Krell, they said most of the little problems were taken care of. I hope so.

I think part of the trouble I had reviewing this game is that I had a preconception of what the program would be like before I got it. Krell Software advertises *Time Traveller* as "the best of the adventure games." I was expecting something like the Adams *Adventure* series. While this game does bear a slight resemblance to *Adventure-type* programs, it would be unfair to compare the two. For example, *Time Traveller* uses a limited, *know* set of commands, while you have to take a guess on which words will work in an Adventure game.

Time Traveller is not a bad game. At \$24.99 perhaps a bit over-priced, I think, but not bad.

Adventure revisited

Remember the column on *Adventure* a few months ago? Maybe writing about it sparked my brain, because the day after I submitted the column, I finally "won" Scott Adams' *Pirate Adventure*. A week later I doped out the secret to *Strange Odyssey* and "won" that one too. How about that . . .

Now I'm working on Adams' newest addition to the *Adventure* line, *Ghost Town*. This is by far the toughest one I've seen — it's driving me crazy! *Ghost Town* has a slightly different scoring system than the others I've written about. In addition to the points you get when treasures are deposited, bonus points are awarded for doing certain deeds which may or may not be connected to finding treasure. The new system also keeps track of the total number of moves the player has made. Scott has really outdone himself on this one.

"My Face is Red" Department

OK, OK! Calm down!

Yes, there is a rather embarrassing mistake in my first column on BASIC programming in issue #40. Thanks to Larry Smith and Jim Siegman, along with a few others who brought it to my attention when I was at GenCon, for setting me straight.

The offending part of that column contained a program with the lines:

```
10 LET A = 500000
20 LET B$ = "MAGAZINE", "ISSUES
SOLD"
```

40 PRINT B\$,A
50 PRINT "DONE"

It should have been:

```
10 LET A= 500000 : LET B$ = "THE
DRAGON"
```

```
20 PRINT "MAGAZINE", "ISSUES
SOLD"
```

30 PRINT B\$,A
40 PRINT "DONE"

Now what would it do?

Stay Tuned . . .

Next month is The Electric Eye's first birthday, so I'll have some really special stuff. Meanwhile, happy holidays from The Electric Eye!! Have someone buy you a computer for Christmas.

Dragon's Bestiary



Koodjanuk

Created by Roger Moore

FREQUENCY: *Very rare*

NO. APPEARING: *1*

ARMOR CLASS: *-2*

MOVE: *21"/42"*

HIT DICE: *8 + (1-4)*

% IN LAIR: *5%*

TREASURE TYPE: *G, T, X*

NO. OF ATTACKS: *1 or 2*

DAMAGE/ATTACK: *2-12 or 4-16/4-16*

SPECIAL ATTACKS: *Spell use*

SPECIAL DEFENSES: *+ 2 or better weapon to hit*

MAGIC RESISTANCE: *75%*

INTELLIGENCE: *Genius*

ALIGNMENT: *Neutral good*

SIZE: *L (30' wingspan)*

PSIONIC ABILITY: *80-110*

Attack/Defense Modes: *All/All*

EXPERIENCE POINT VALUE: *3800 + 12/HP*

The koodjanuk is a creature from one of the Upper Planes, possibly Elysium. It is encountered on the Prime Material Plane in subarctic or arctic conditions and makes its lair on mountain peaks. Koodjanuks are sometimes worshipped by tribesmen in these cold climates, and are loved for their beneficial nature. They appear to be large birds of prey, with white-feathered bodies, black heads, and great hooked beaks.

Koodjanuks use Clerical spells at the 12th level of ability. They may use seven 1st-level spells, six 2nd-level spells, five 3rd, four 4th, three 5th, two 6th, and one 7th-level spell per day; these should be rolled up randomly by the DM. When approaching a party of adventurers, these creatures will Detect alignment automatically on the members, checking a maximum of one character per round unless there are fairly large parties involved. Good-aligned characters with any injuries will be touched by the koodjanuk, who can Cure wounds by touch as if an 8th-level Paladin had laid hands on that character (i.e., 16 points of damage may be cured per touch). The koodjanuk can do this three times a day, and may also decide to use some of its regular curative spells if it has any that day. A koodjanuk cannot use the reversed (and usually evil) forms of its spells, such as Darkness or Cause wounds.

Koodjanuks ignore neutrals, neither harming or helping them (though they might give directions and advice). Evil beings, however, will usually be attacked physically (beak attack if on the ground or claw attack if in the air), magically (with *Flame strike*, *Insect plague*, or the like, if available), or psionically (if the Evil beings it fights are psionic). There is a 5% chance that upon meeting a Good-aligned character, the koodjanuk will offer him/her a gift of some kind, possibly a small amount of money, and on rare occasions a magic item that the character can use.

Koodjanuks are on excellent terms with the other beings of the Upper Planes (such as titans, ki-rin, lammasu, and the like), and there is a 15% chance that they will be found with these beings if encountered randomly in a cold climate. They have been known to serve on occasion as intermediaries between Good-aligned characters and their deities.





Cryoserpent

Created by Roger Moore

FREQUENCY: *Rare*
 NO. APPEARING: 2-5
 ARMOR CLASS: 1
 MOVE: 9"
 HIT DICE: 12
 % IN LAIR: 30%
 TREASURE TYPE: *P, R, V*
 NO. OF ATTACKS: 1
 DAMAGE/ATTACK: 4-24 (bite)
 SPECIAL ATTACKS: *Otiluke's Freezing Sphere*
 SPECIAL DEFENSES: *Immune to Cold Attacks*
 MAGIC RESISTANCE: 25%
 INTELLIGENCE: *High*
 ALIGNMENT: *Chaotic evil*
 SIZE: L (50' long, 5' diameter)
 PSIONIC ABILITY: Nil
 Attack/Defense Modes: Nil
 LEVEL: IX
 EXPERIENCE POINT VALUE: 6650 + 16/HP.



The cryoserpent is a fearsome monster found only in arctic climates, in areas where few other monsters will go due to the cold and desolation. Their lairs are in ice caverns and glacial rifts, though some (10%) may lair with ice worms (white-colored purple worms [see *Monster Manual*] that burrow in glacial ice). Ice worms and cryoserpents generally avoid close contact with one another, however, and if they lair together they may stay at opposite ends of a vast multiple-entrance tunnel system.

Cryoserpents resemble immense, gloss-white vipers; the head takes up one-tenth of the total body length. They have numerous razor-sharp teeth, each about two inches long, but no especially large fangs such as poisonous snakes have. Their eyes are a silvery green color, with vertical pupil slits similar to cats' eyes. A cryoserpent's scales are edged with gray, which progressively darkens and covers more scale area as the cryoserpent ages. Very old and powerful specimens are said to have a "salt and pepper" appearance as their overall appearance becomes a dull speckled gray. The inside of a cryoserpent's mouth is dark gray, and its hollow tongue (discussed below) is dull silver.

Cryoserpents live to be about 250 to 300 years of age, and are nocturnal predators for the most part. During the times of the "midnight sun," when the sun does not completely set below the horizon in the evenings, these monsters are very rarely encountered and prefer not to venture out of their lairs or ice rifts. They accumulate treasure by raiding the caverns of white dragons and frost giants, and polar tribes of men and gnolls often relate tales of terrifying battles between these monsters for domination of the nearly uninhabited wastelands where they live. Cryoserpents speak only their own language, of which little is known.

The spell-like powers of these monsters are unique. Those beings with four hit dice or levels or below who are met with this creature's gaze (and fail their saving throws) are paralyzed; the range of this gaze is 9". Gnolls and men know this power well and fear it more than the cryoserpent's other deadlier (but less often used) abilities. When confronted by creatures other than frost giants who present considerable danger to the cryoserpents, they will use one of the following special powers (similar to the various forms of the *Otiluke's Freezing Sphere* spell):

1) If a cryoserpent extends its tongue and touches water with it, it can freeze the surface solid to a depth of six inches over an area of

12,000 square feet. This ice will last 12 rounds if the local temperature is above the freezing point, and will last indefinitely if it is below freezing. This power proves quite effective against small boats and ships approaching a seaside lair or a lair on an iceberg. A cryoserpent will not venture out over this ice sheet, as it is too heavy for the ice to support it and it cannot swim, but it can bring other powers into play to try to disable the crewmen.

2) The hollow tongue may fire a beam or *Ray of cold*, 120 feet long and one foot wide, that will do 48 points of damage if the victim fails a save vs. spell. If the save is made, the victim takes no damage and is assumed to have dodged the ray. This power is used most commonly against white dragons and remorhaz.

3) The tongue may launch a small ball of ice, 4" in diameter, out to a range of 120 feet with great accuracy (+4 to hit). This ball will explode when it strikes a target or the ground, doing 4-24 points damage to all within a 1" radius (those saving vs. magic receive only half damage).

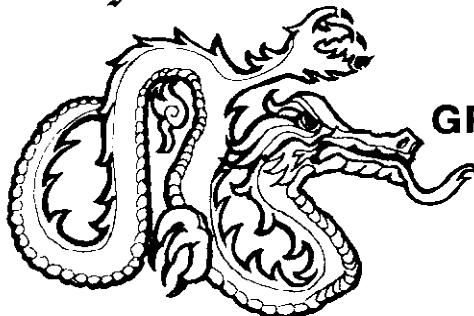
A cryoserpent may use any combination of the above three attacks as often as it desires, one power per melee round, up to a maximum of six such uses per day. For example, a certain cryoserpent may fire two *Rays of cold*, three ice balls, and freeze a watery surface once in a single day before it cannot use any further attacks of this sort. If hard pressed in close combat, cryoserpents prefer using the *Ray of cold* up to six times in a row. Thereafter they will bite.

Cryoserpents are not affected by any sort of cold or cold-based attack, such as a white dragon's breath or a *Cone of cold*. They take extra damage against heat-based attacks, taking +1 point damage per hit dice of the spell's power, and saving at -2 against such attacks.

A lair of cryoserpents is 5% likely to have 1-2 eggs within it, jealously guarded by the inhabitants of the lair. The eggs resemble large, smooth crystalline ovals, about two feet across the longest axis, and are translucent. The embryo inside is a bright silver-white color, barely visible. The eggs are 90% likely to shatter if touched by a warm object (such as human hands) and will do 2-8 points damage to beings within a five-foot radius (no save). The eggs have little value because of the difficulty of preservation, but the hide of an adult cryoserpent, properly treated and enchanted, may be made into a suit of scale armor, +1, that makes the wearer resistant to cold (take 50% damage from cold attacks, save at +2).

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Nothing but the ho-ho-ho truth

by Douglas Loss

Santa Claus. Outside of legends, what do we really know about him?

We can extrapolate from the legends to come up with some very interesting and thought-provoking hypotheses.

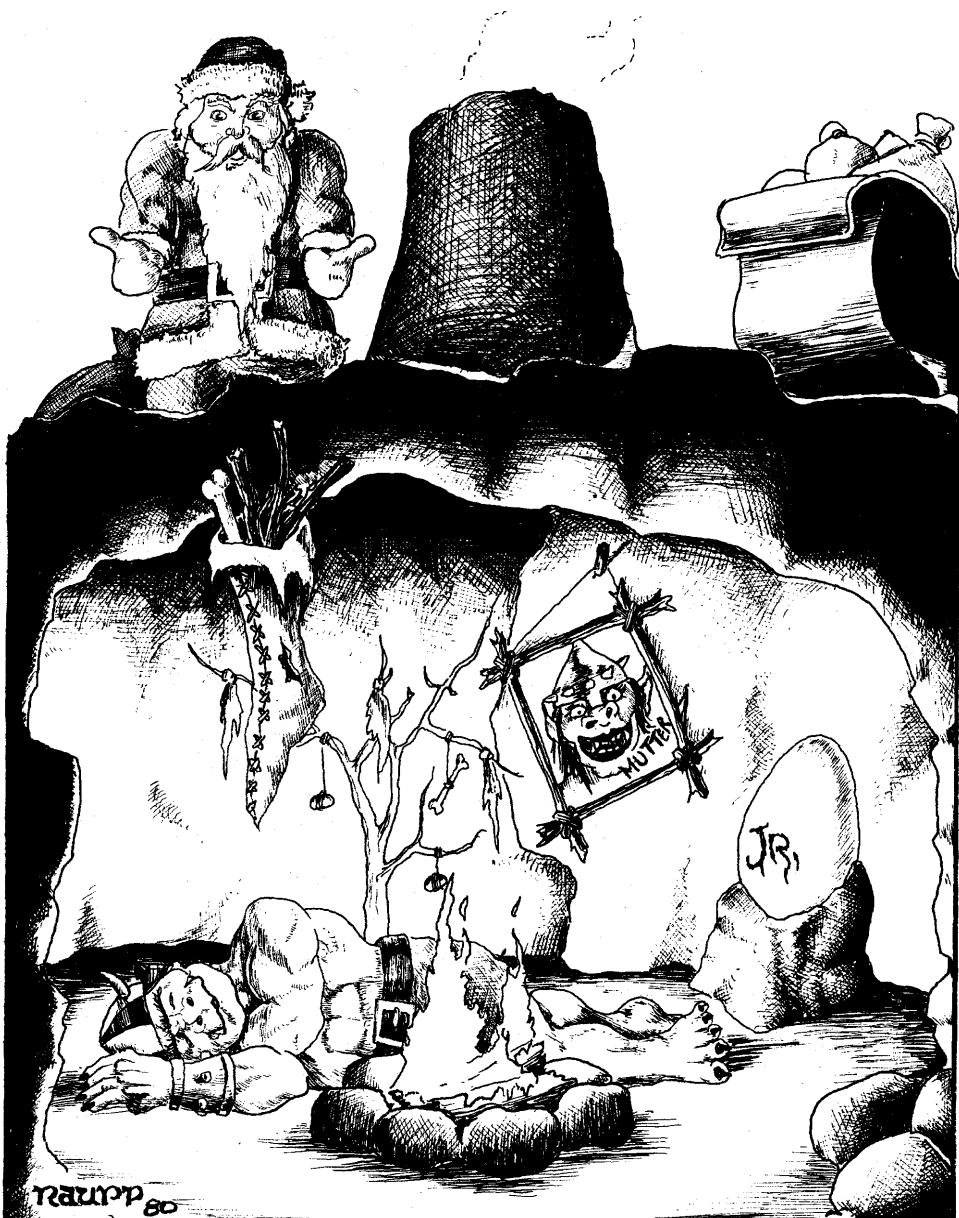
First, we have direct evidence of Claus's race. In Clement Moore's well-known treatise on Santa, he is identified as "a right jolly old elf." In view of the well-documented age (from various sources) of Claus, I'm inclined to believe this to be at least partly right. However, in view of his famed girth and jollity, I'm inclined to believe he has a bit of halfling blood in him, too. His affinity for brightly colored clothing would also suggest that he's part halfling.

We have then an elf/halfling. But what of his class? Well, he's obviously a religious man, as his principal appearances coincide with the winter solstice religious festival of one of the major planetary gods. His teachings tend to be secularized versions of the holy writings of that god. He's also known in some places as "Saint Nicholas." While he's never been known to use the standard Clerical spells, I think we have strong evidence of Cleric as one of his classes.

We have even stronger evidence for Santa being a Magic-User of extremely high level. Besides the incredible strength of his magic, we know he's high-level because he's established a stronghold at the North Pole and attracted many elven (or perhaps elven/halfling) followers.

He's put a permanent Night spell on eight reindeer. He's cast an extremely powerful (and permanent until dispelled) *Mirror Image* spell on himself, his sleigh, and his reindeer. He and his followers use an extraordinary number of permanent Create Object spells each year to produce the goods they distribute. Through the use of Wizard Eye spells, he sees you when you're sleeping and knows when you're awake. And by casting *Know Alignment*, he knows if you've been bad or good. All of this indicates a very experienced Magic-User.

So. An elven/halfling Cleric/Magic-User. But what's his alignment? Obviously, it's some form of Good. Many scholars opt for the immediate thought of Lawful Good, but I lean to Neutral Good. Consider: The regular repetition of the kindly acts he does each year precludes any sort of Chaotic, but a close description of those acts must lead to the conclusion that some of them are not Lawful. He lands on the roof of a house and enters it through the chimney. A clear case of illegal entry. He leaves multitudes of gifts that, if not carefully considered, could ruin the economy of the planet. These are obviously the deeds of someone of Neutral Good alignment, interested only in as much good as he can do, unconcerned about the Lawfulness of it.



So far we have a very high-level Neutral Good elven/halfling Cleric/Magic-User. As yet we know nothing of his personal characteristics. Perhaps a little speculation can shed some light on them.

His Dexterity is obviously very high, else how could someone of his rotundity make it down all those narrow chimneys? I'd say 17 or 18.

His Charisma may be beyond measure. His followers are nothing short of fanatical. Indeed, which of you, if told Santa Claus needed you, wouldn't instantly rally to his side?

To be as high-level a Magic-User as he evidently is, his Intelligence must be 18. And his Wisdom must be very high too, since he never seems to anger or to lash out at anyone. That would require a very wise person.

His Strength and Constitution are less

clear. We really know nothing about his Strength. His Constitution is probably high to be able to absorb all that magic, but we have no direct evidence of this.

What about psionic powers? I don't think we can assume that he has any. Of course, many of the things attributed to magic could be psionic. But assuming psionics would complicate the picture needlessly.

It is truly unfortunate that such a famous and revered figure as Santa Claus should be known to us only through conjecture and speculation. It would be a boon to the world if we knew the facts about him, but that would only happen if someone were able to get him to take a little time on his yearly rounds to tell us about himself. Sadly, no one has ever successfully researched a *Hold Santa* spell — and it isn't likely to happen this Christmas, either.



(From page 4)

games. Hopefully this philosophy will be self-perpetuating, that is, we will continue to receive more material on more and different games and rules, so we can print more material on different games and rules, so we will continue to receive more material. . . — Jake

'Shape up or . . . '

Dear Editor:

This letter regards a . . . uh . . . "DM" at our school. He is running a campaign for a group of second-level characters. After numerous atrocities (such as insisting that an NPC be party leader), most of the party left. The campaign, however, was continued after the first meeting the three remaining second-level characters had killed three will o' wisps and gotten several magical items (and of course the DM told them exactly what they were).

How were they killed? Good question. Player 1 stated that they threw water on them and they shrank out of existence. Wool o' wisps??!

Player 2 stated that they threw water on them causing them to short-circuit and shock each other to death. Shock each other to death??!

Player 3 stated the lawful good characters convinced the chaotic evil will o' wisps to kill each other off. Kill each other off??!

We then asked the DM; he stated simply that the players pelted the AC -8 will o' wisps with Molotov cocktails. Molotov cocktails??!

Would you please print this letter and an appropriate inflammatory remark telling this "DM" to shape up or ship out.

The Rebellion
(name withheld by request)

"Baaad DM. Shame shame shame." is that inflammatory enough? Seriously, Mr. Rebellion points up an unfortunate fact of D&D and AD&D life: The game is only as good as the DM. Now some players may not mind an incident such as the one described above. But the AD&D aficionados know that in the above described situation, the players should have had no chance against the will o' wisps (OK, to be fair, almost no chance). First of all, will o' wisps are exceptionally intelligent, their armor class is -8, and (although the physical surroundings of this particular occurrence are not described in Mr. Rebellion's letter) commonly haunt deserted, dangerous places such as bogs, fens, swamps, or catacombs where mires, quicksand, pit traps and such are to be found. The will o' wisp attempts to maneuver its victims into these hazards so it can feed off the life force of the hapless character so snared. For the will o' wisp massacre described above, the characters would have had to have outsmarted the creatures (not likely), avoided any dangerous surroundings (there should have been some — if not, the DM was lax in his planning), hit the creatures (a task

that requires an unmodified roll of 23 on a 20 sided die!), and even at that point, do enough damage to kill the things (and let's not forget the saving throws!). The average will o' wisp takes about 30 points of damage — Molotov cocktails (which would not shatter upon impact with a will o' wisp) could only do 1-6 points of damage per round, even if they did break — more than enough time for the will o' wisp to do in the average second-level character. The water idea is even more ridiculous, although a little more imaginative.

Well, this is not Sage Advice, but barring some bizarre circumstances not mentioned in Mr. Rebellion's letter, the DM really bungled this one — at least from the standpoint of "normal" rules interpretation. My advice would be for Mr. Rebellion and his fellow players to elect/select a new DM and continue their play without this bozo. — Jake

'Lowly players'

Dear Editor:

I enjoy your magazine very much, but can rarely get a copy because of my DM. He will often tell us that we can not buy issues because they contain things for the DM only, things we lowly players might accidentally see. Therefore, I am prevented from subscribing, and by the time our DM finishes "screening" issues, they are sold out at our hobby store.

Even though I can see his position (especially where a dungeon module is concerned), it still is very frustrating. There are several things you, as the publisher, could do, the most simple of which is to place all the stuff that concerns the DM only in the back, clearly marked and separated from the rest of the magazine. This idea still has the danger of players reading the section. The best way that I can think of, is to publish two magazines — one for the player, the other exclusively for the DM. Judges Guild already does this with the *Journal* and *Dungeoneer*. Surely if Judges Guild can do it . . .

Jimmy Welch
Tyler, Tex

Gosh, Jimmy, I don't know who to take over the coals first: your DM, for being so high-handed, or you, for comparing us to Judges Guild. Seriously, the *Dragon* is meant to be read by DM and players alike — if the DM is having problems with his players reading up on modules printed in the magazine ahead of time, there is a simple solution: He should run a party through the adventure, but change a few of the listed traps, creatures, etc. Take a perfectly safe room, for example, and install a tilting floor to a pit, or add a couple more creatures besides those listed in the text, or change the location of the entrance and exits. It will only take a couple of unexpected surprises before the players learn not to trust exactly what they've read (assuming they have a photographic memory), and put the elements of adventure and excitement back in the game, without sacrificing the player's desire to read the rest of the *Dragon* (And for the record, both the *Journal* and the *Dungeoneer* are published bi-monthly, so they're only getting out 12 magazines a year, the same as us.) — Jake



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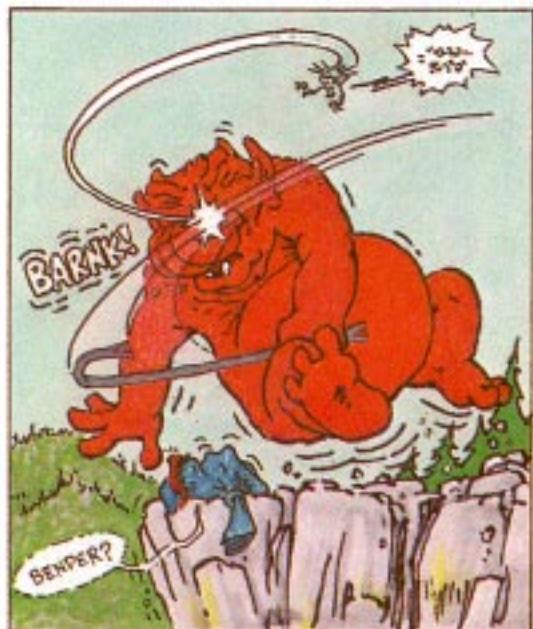
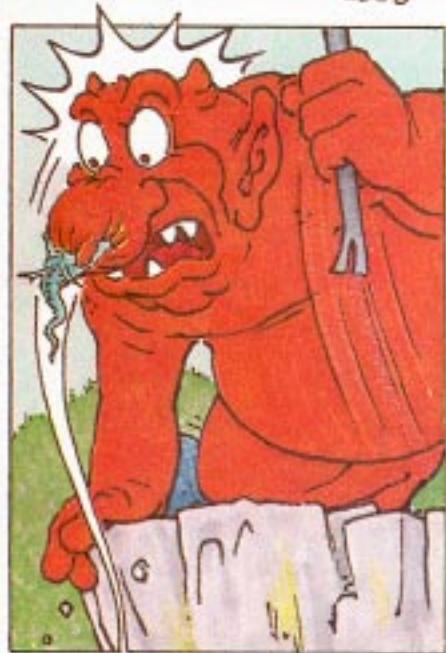
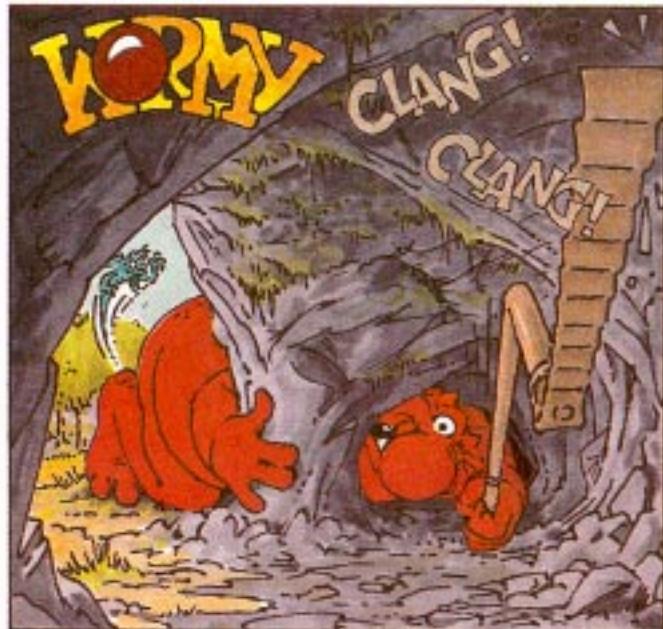
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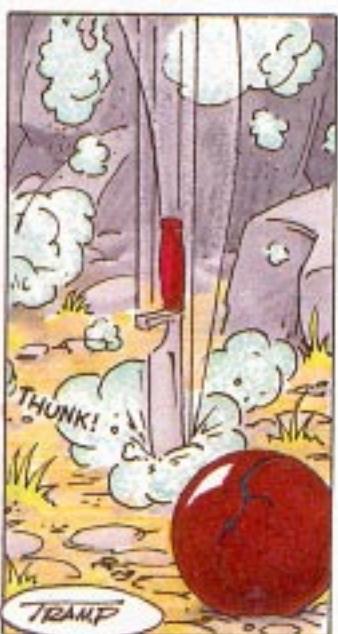
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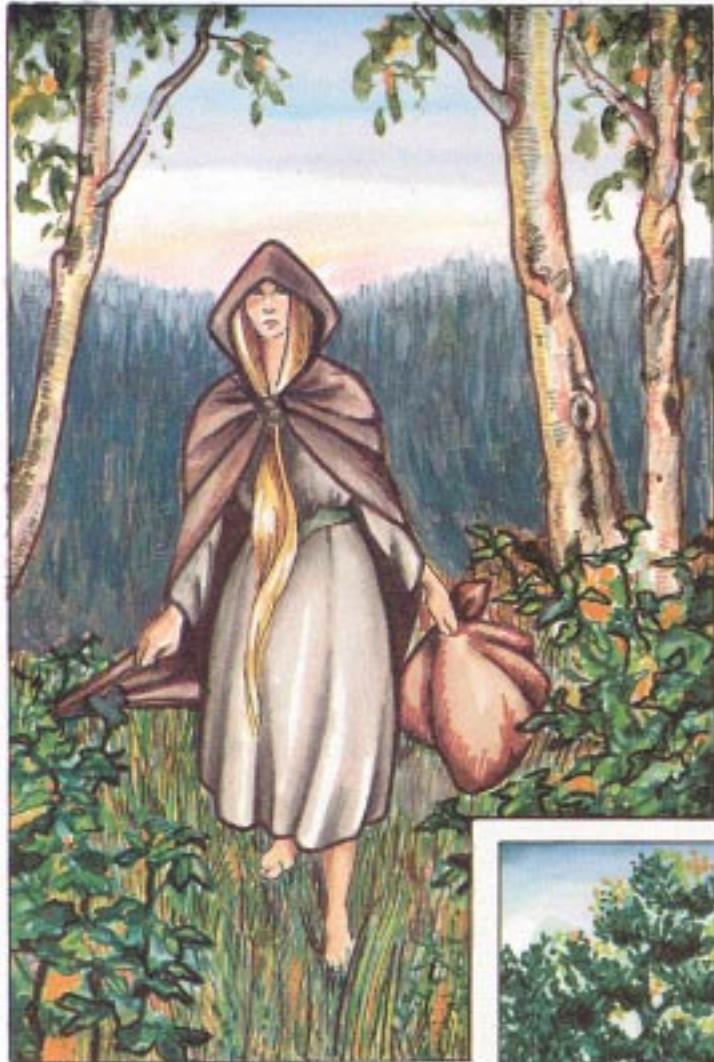
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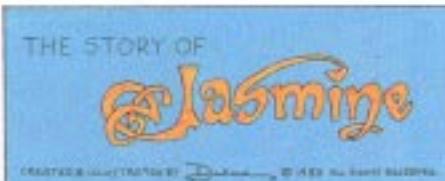
Travelling alone in the wilderness, the full impact of her destiny slowly becomes clear.

"What a wretched person I am," she sighs. "Now I have nothing—



neither kingdom nor title... She recalls the troubling events of the recent past...

At the Guardian's insistence, she had had to relinquish her identity. "Flavia must die!" They had told her. In addition to abandoning her name, she had exchanged her royal raiment for simpler (unconspicuous) garments.



Her long journey north began underground. With provisions and much encouragement, this nameless maiden had been led through a labyrinth of cold, damp rock. For weeks they made their way through dark and still passageways. Then came the first shaft of sunlight. At first, she was joyful, but then she understood—the little people would not accompany her any further.

"Not far from here," they told her, "is a mountain known as The Great White Throne. On top of that mountain are the sacred ruins of an ancient shrine. Go there, and invoke the spirit of Enelrad—he will help you..."

"And remember, avoid the main road! Bar-dulf Thaattur's eyes can see far and also remember, his spies are everywhere. Though we have travelled over one hundred miles in the caves, he'll be searching for you everywhere. But if you take the main road, he will not have to search long..."

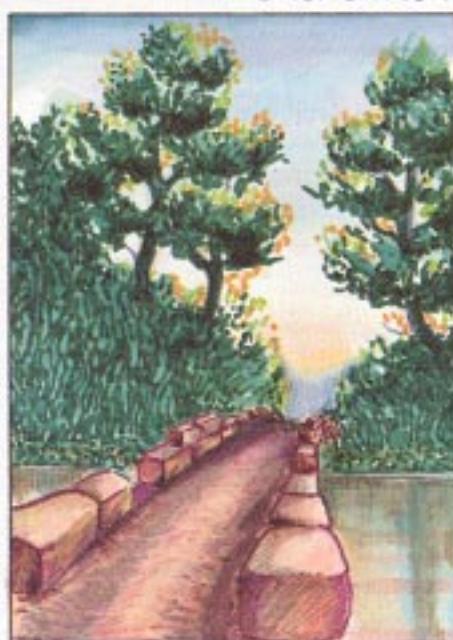
They placed a small pouch filled with the Jasmine petals around her neck to give her courage.

She had found cross-country travel difficult. Her shoes fell apart within the first half day. Thorns and branches caught and tangled with her misty clothes. Thistles and grass blades thrashed her tender feet. She progressed painstakingly slow, unaware she was being watched.

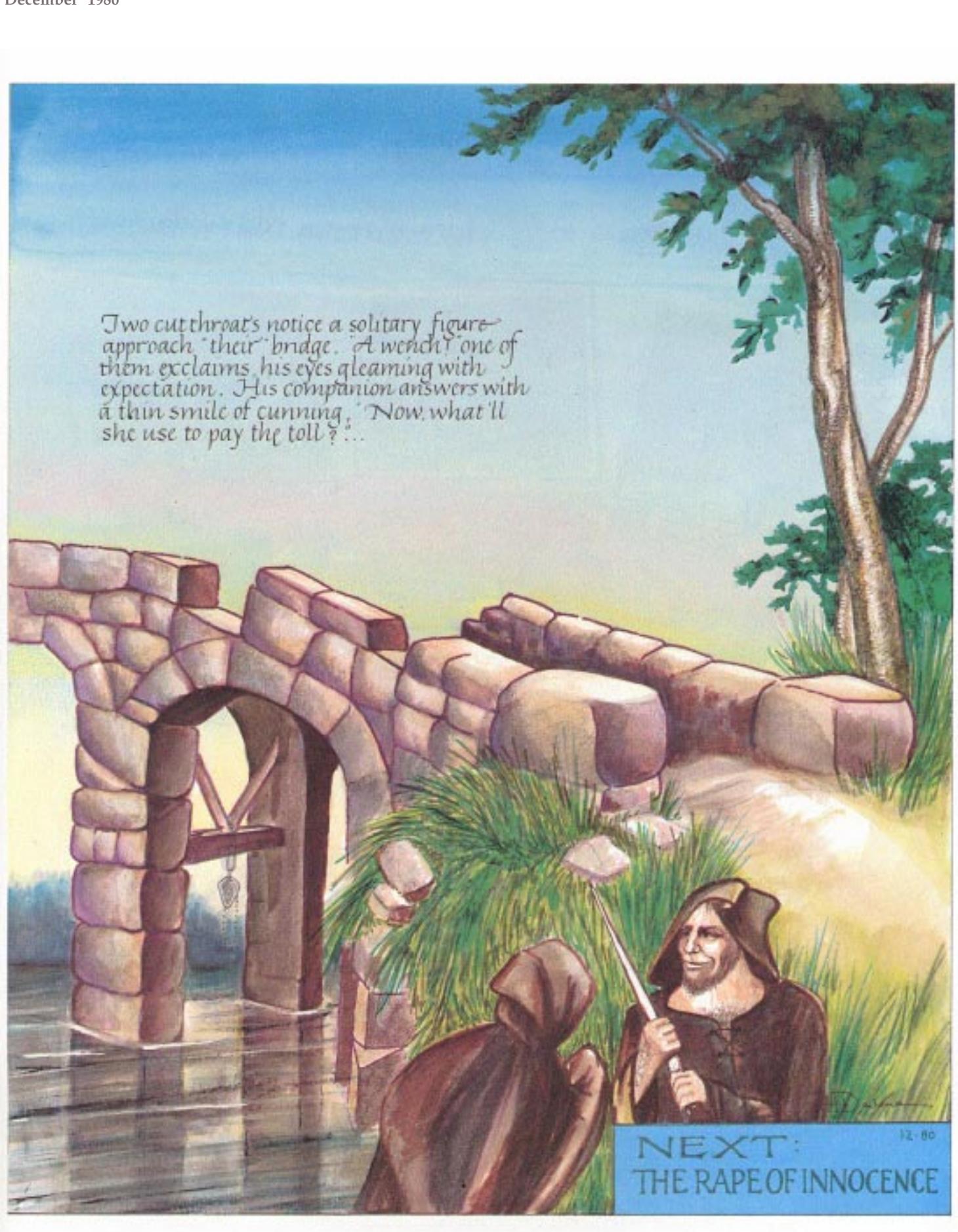
Now, after several days, she loses heart and disregards the Guardians' advice.

She hikes toward the main road. Unfettered by nagging bushes and brush, she finds travelling on a roadway delightfully easy... until she comes to a bridge.

(cont...)



Two cutthroats notice a solitary figure approach their bridge. A wench! one of them exclaims, his eyes gleaming with expectation. His companion answers with a thin smile of cunning: 'Now what'll she use to pay the toll? ...



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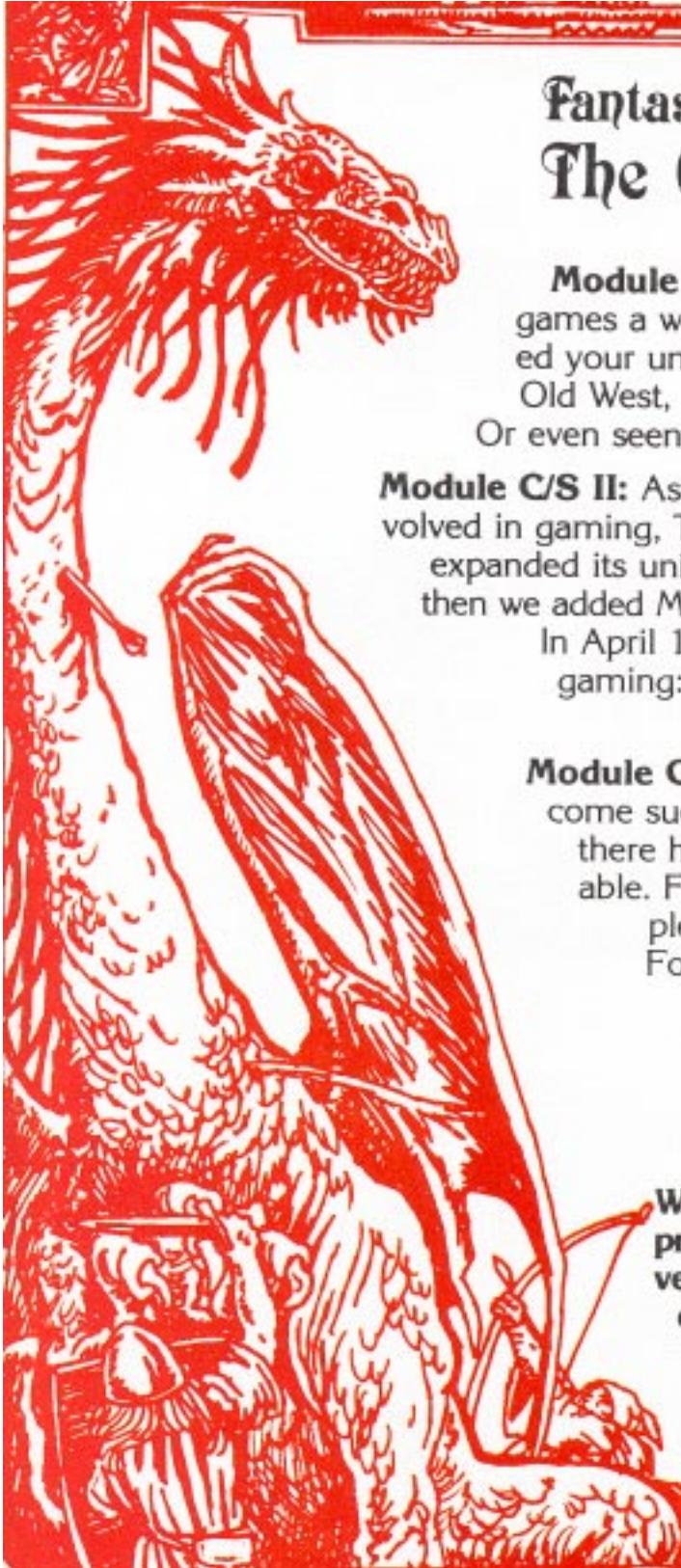


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Module C/S III: Role-playing games have become such an important part of gaming that there has been an explosion of items available. From games to game-aids, from supplements to pre-generated adventures. For most gamers the real problem becomes: Where can I see all of these new items so that I can decide which I really want and need? (The answer: see Module II)

We at the Compleat Strategist pride ourselves on our very complete selection of all major role-playing systems and related game aids.

THE
COMPLEAT
STRATEGIST

WAR GAME HEADQUARTERS

In New York: 11 E. 33rd St., NY, NY 10016,
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(Boy, are we glad you asked!)

Knights and maidens, magicians and
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(I don't **THINK** so...)

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(Hmm.) **WORLDS OF FANTASY**
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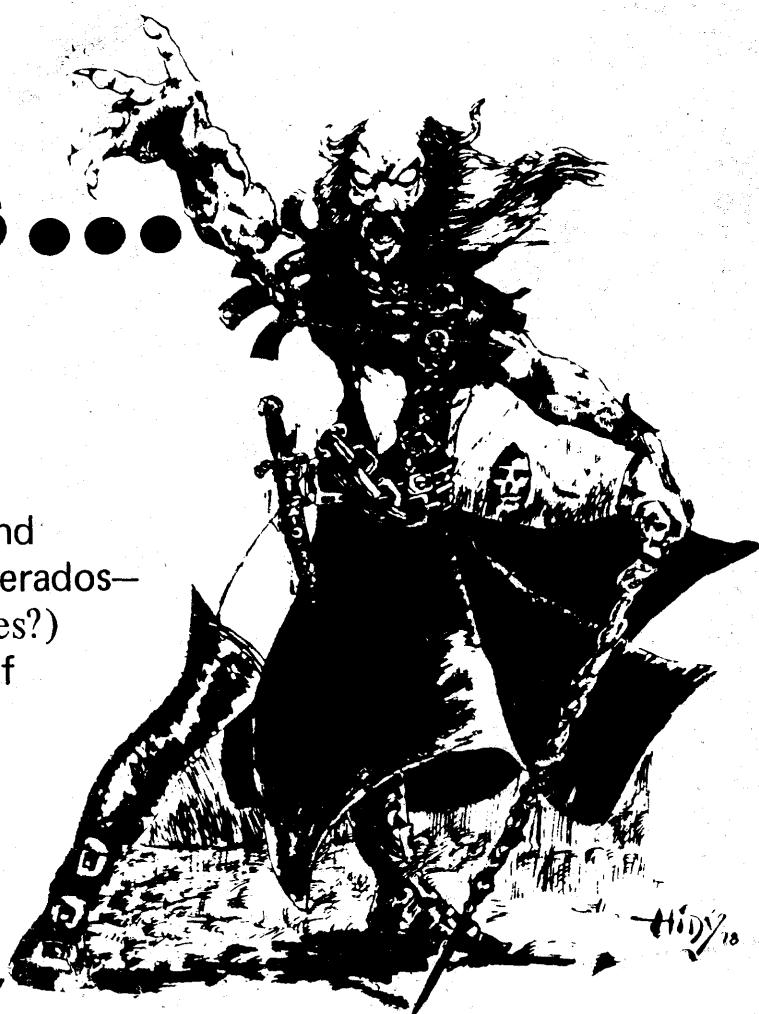
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ETAOIN SHRDLU!! They may look alive, but after all, they're only metal...

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Aren't you even going to mention them? Huh? Hey! Don't leave me
alone with these things...)



Martian Metals
01956 PASS ROAD DEPT. TD
GULFPORT, MS. 39501

FOOD FIGHT



By
Bryce Knorr

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Faculty/Staff

Speed (or AA) _____
Dexterity _____
Strength _____
App. pts. _____
NSR _____
Movement _____

Students

Speed (or AA)	_____
Dexterity	_____
Strength	_____
App. pts.	_____
NSR	_____
Movement	_____

CLASS SCHEDULE

Period	Class
1	
2	
3	
4	
5	
6	

AFF COURSE REGISTRATION FORM

Total credits

Order of students for rolling F/S appearance

Order of students' turns

Order of students' turns

MYSTERY MEAT #1
BFF hit no. _____
AFF hit nos. (or APE):
Dumping _____
Flinging _____
Throwing _____
App. damage: _____
(+d6)
Slipperiness _____
Max. range _____

MYSTERY MEAT #2

BFF hit no. _____

AFF hit nos. (or APE):

Dumping _____

Flinging _____

Throwing _____

App. damage: _____
(+d6)

Slipperiness _____

Max. range _____

MYSTERY MEAT #3

BFF hit no. _____

AFF hit nos. (or APE):

Dumping _____

Flinging _____

Throwing _____

App. damage: _____
(+d6)

Slipperiness _____

Max. range _____

MYSTERY MEAT #4

BFF hit no. _____

AFF hit nos. (or APE):

Dumping _____

Flinging _____

Throwing _____

App. damage: _____

(+d6)

Slipperiness _____

Max. range _____

Credits

Editor: Kim Mohan

Design: Bryce Knorr

Development and Production: Bryce Knorr, Kim Mohan

From an idea submitted by Blaine Pardoe

Splats: Jake

Official DP High School Student: Roger "Connie" Raupp

Playtest: Some of the above, Debbie

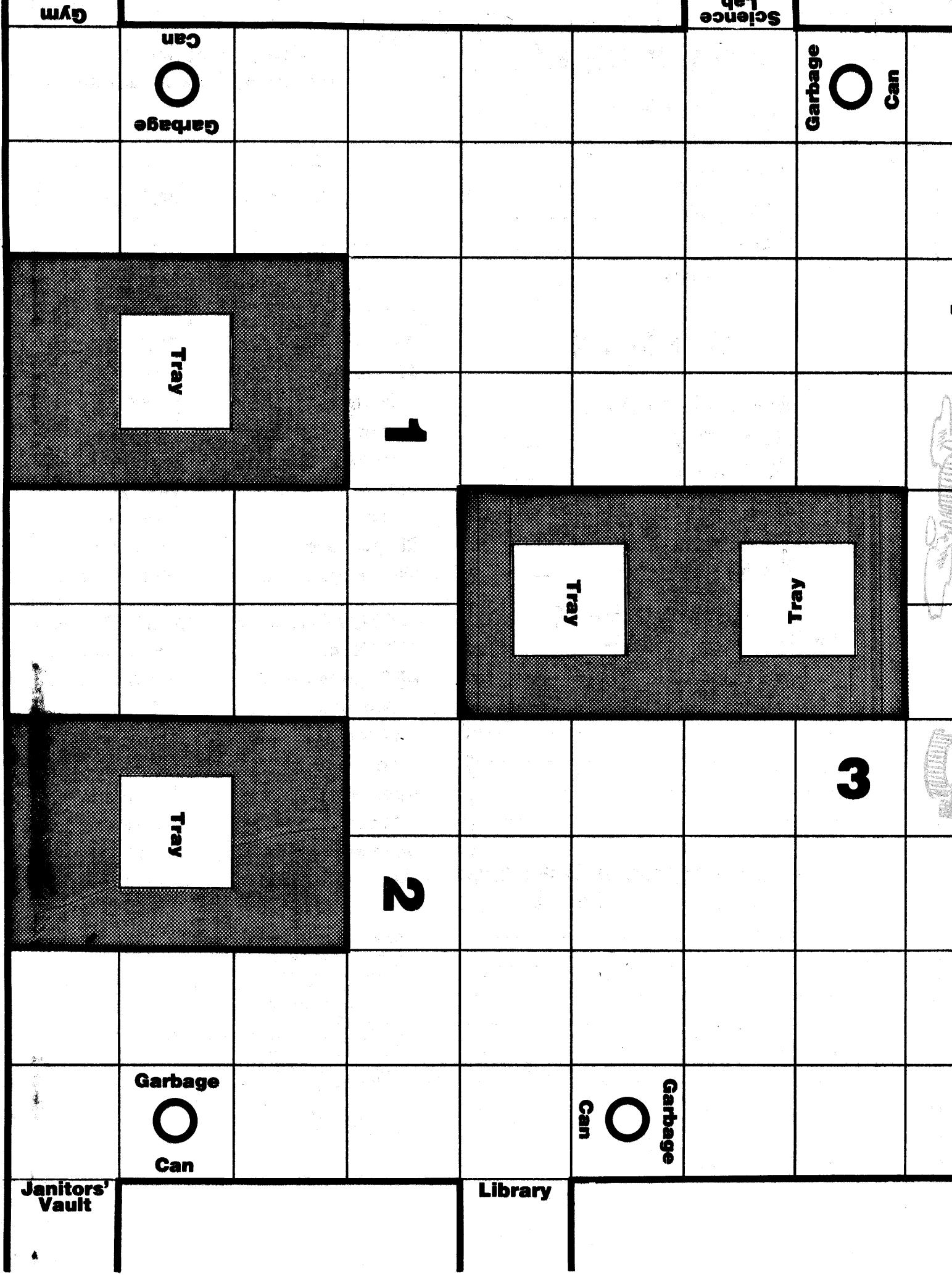
Inspiration: DD, Mary, Clark (The Special Regular), Steve, and Bob (High Maintenance). The American Idol. The

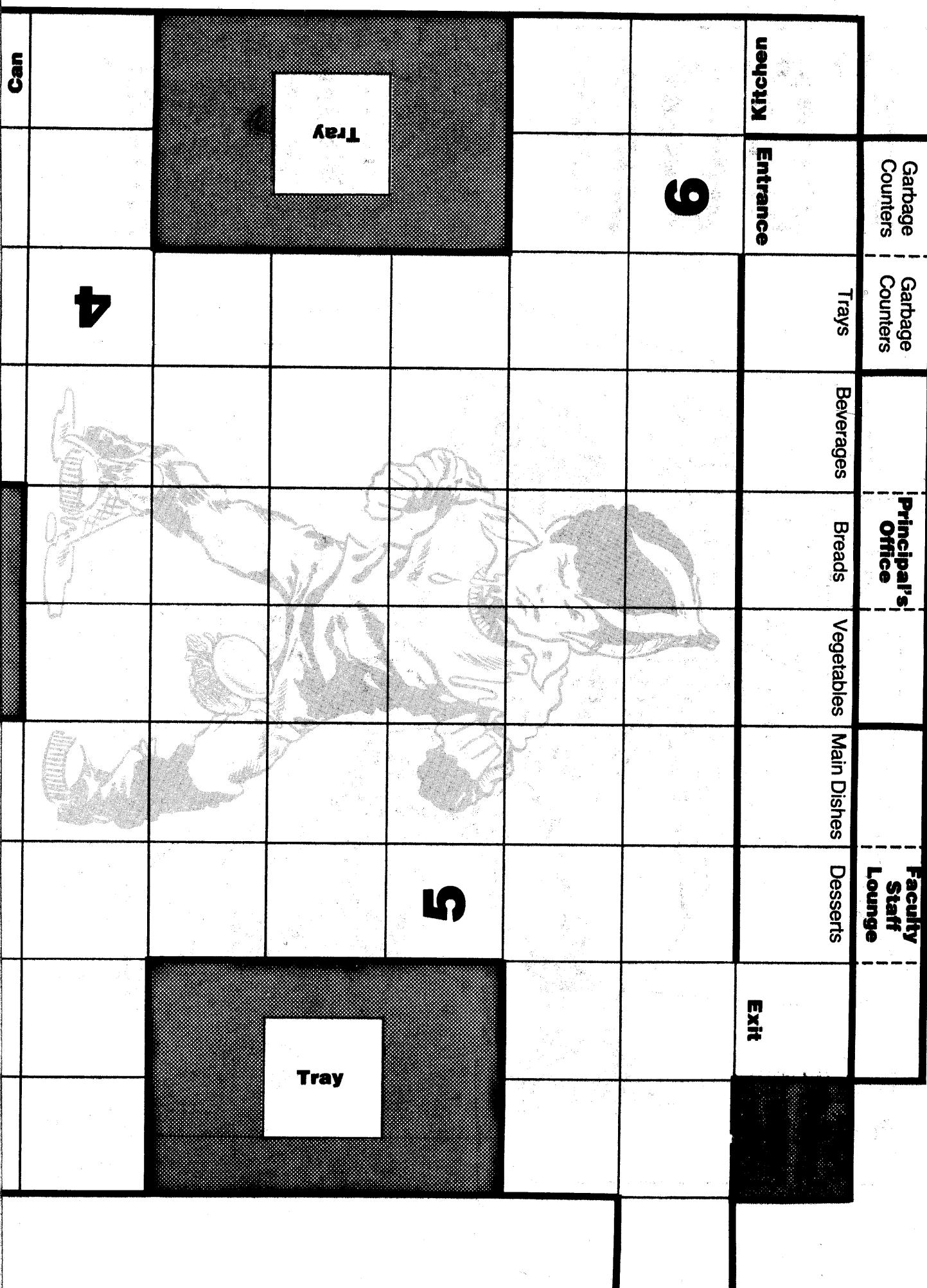
John Belushi, Mulls, Fairchuck, The Pillars and The Gossamer Glimmer

Buttenob, and T
Sociedad "P

Counters: Jeff Dee
Art: Bill (WAG) & Willingham

Art: Bill "Willie" Williams
Disc: Not included





Playing Sequence

Roll F/S Appearance
Move F/S
Apprehend Students
Students' Saving Throws
Immediate Last-Ditch Assault
Perform Students' Turns

Placement of Missed Food

2	1	7
3	D	6
4	A	5

A=Attacker D=Defender

Fullness Rolls Tables/Garbage

Number To Stun

6	Hard Roll
5,6	Apple
5,6	Milk Carton
4,5,6	Garbage Can

F/S Appearance Rolls

Miss Pallid	4	Crazy Annie
Dr. Adenoid	5	Mad Oscar
The Wrench	6	"Coach"

30

MAD OSCAR

Rating

Action
Allow

Appearance Rating
100 LENNIE

The diagram illustrates the Slip Rating table. It features a central box with a hand holding a spaghetti ball. The box is labeled "Slip Rating" at the top. To the left, an arrow points from the text "Range" to the number "1" in the top-left corner of the box. Another arrow points from the text "To Hit Number" to the number "10" in the bottom-left corner. A third arrow points from the text "Damage" to the number "5" in the bottom-right corner. The number "3" is in the top-right corner of the box.

SPLAT

STUNNED
THE
WRENCH

SPLAT

STUNNED
COACH

SPLAT

STUNNED
CRAZY
ANNE

SPLAT

STUNNED
MAD
OSCAR

SPLAT

STUNNED
DWAYNE

SPLAT

STUNNED
LENNIE

SPLAT

STUNNED
CONNIE

SPLAT

STUNNED
ROCK

SPLAT

STUNNED
DR. APENOJO

SPLAT

STUNNED
MS. PALUJO

SPLAT

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